

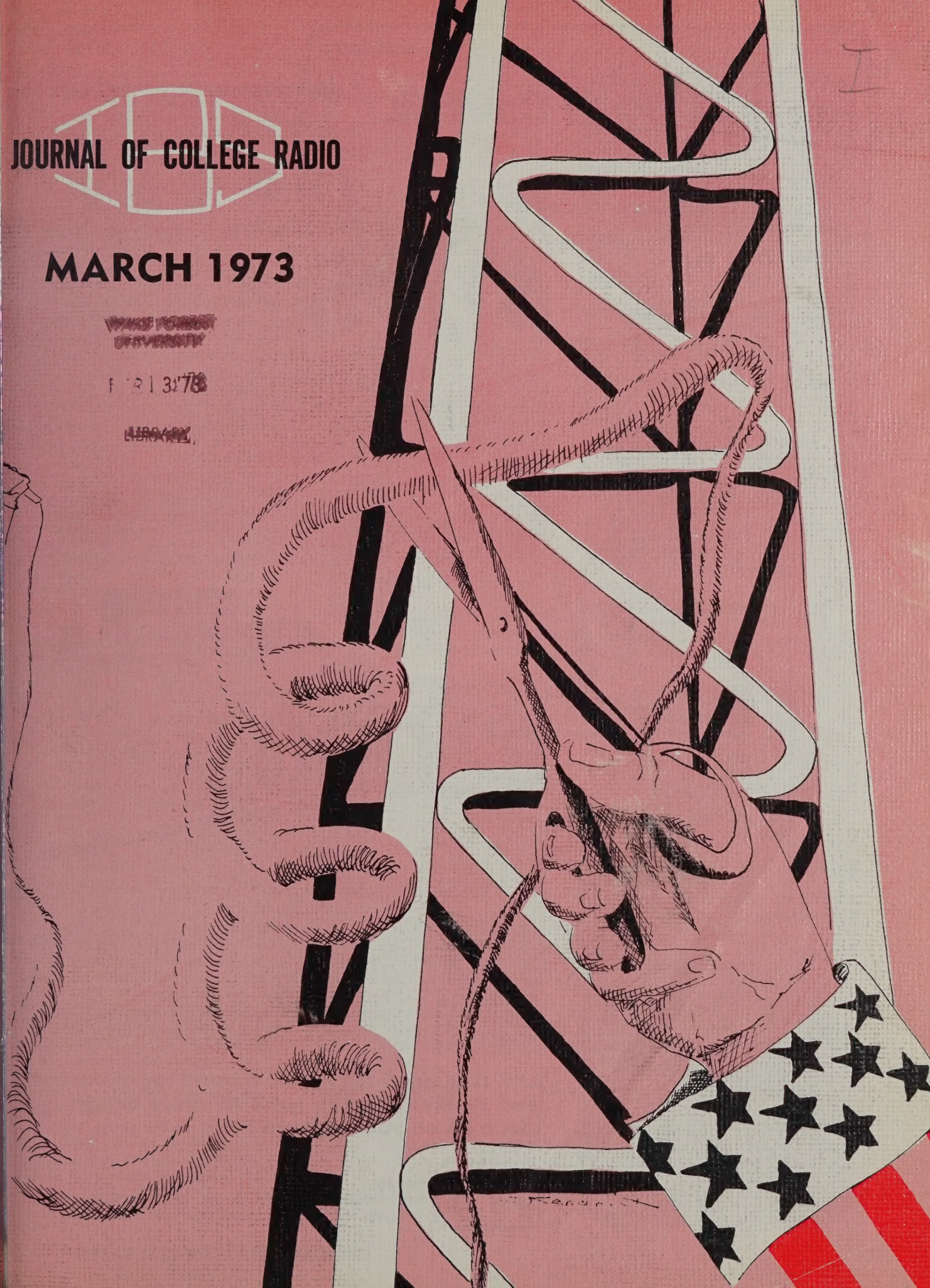
JOURNAL OF COLLEGE RADIO

MARCH 1973

WAKE FOREST
UNIVERSITY

FEB 13 1973

LIBRARY

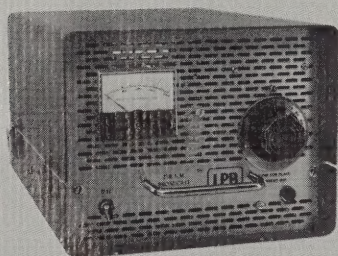


carrier current transmitters from **LPB**

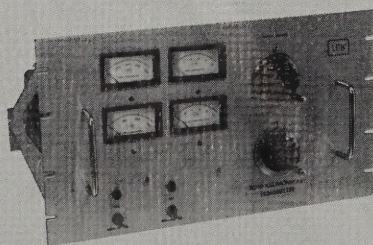
*the industry leader
...with over 6,500
units in the field*



Model 6A 4-Watt Transmitter
... reliable workhorse of the
Educational Broadcaster ...
only \$235.00

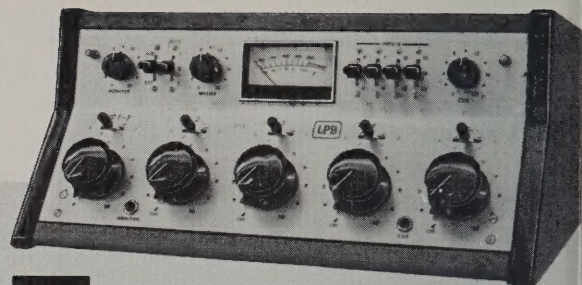


Model 25B 20-Watt Transmitter
... to cover larger buildings and
for multi-building operation ...
only \$495.00



Model 50C 50-Watt Transmitter
... the ultimate in signal power
... only \$1,095.00

See us at IBS and NAB
Booth 511, Shoreham Hotel



\$1,195

... for LPB's S-14, 5-Channel, Dual-Output Mono Signature Line Audio Console with 15 inputs. In addition to moderate price and excellent performance, the S-14 features:

- Step attenuator mixers.
- Plug-in fiberglass printed circuits.
- Telephone type switches.
- Individual plug-in program, 12-watt monitor, cue and headphone amplifiers.
- Input transformers.

There are many other plus features you'd expect to find in only higher priced units. If 5 mixers aren't enough, consider LPB's S-15, 8-Channel, Dual-Output Mono Console for only \$1895. Other LPB consoles from \$325.



\$2,000

... for LPB's **dj⁵** mini-studio systems, delivered complete and ready for on-air, recording studio or remote operation.

Included are:

- Console.
- 2 Professional 3-speed 12-inch Turntables.
- 2 12-inch Tone Arms.
- 2 Stanton Cartridges, with styli.
- Turntable Equalizer/Preamplifier ... 2 for stereo.

Nine systems to choose from ... each with sturdy, handsome, white Formica® top furniture over blue textured finish steel legs and supports.

Other dj5 systems start as low as \$1125. The larger dj8 systems from \$1225.

LPB also provides studio control room equipment and systems. Call or write for more details... place us on your bidders list.

LPB

LPB Inc.
520 Lincoln Highway, Frazer, Pa. 19355 (215) 644-1123
In Canada: P. O. Box 669, Orleans, Ontario (613) 824-3232

Editor and Publisher
JACK DESKIN
 Managing Editor
SANDRA HOLSTON
 Senior Editor
TED LEITNER
 Engineering Editor
LUDWELL SIBLEY
 Music Industry Editor
RICK SPENCE
 Contributing Editor
BILL McCLOSKEY
 Circulation Director
DANA BELL

Advertising
 Sales Representative
ALBERT LEON
LEON, INC.
 11105 Post House Court
 Potomac, Md. 20854
 301-299-7224

INTERCOLLEGIATE BROADCASTING SYSTEM, INC.

Officers:
David Borst, Chairman
George Abraham, Vice Chairman
Don Grant, President
Fritz Kass, Jr., Treasurer
Herbert Barlow, Jr., Secretary
Rod Collins, Vice President, programming
Jack Deskin, Vice President, publications
William R. Malone, Counsel

Directors:
Paul Brown
Joseph Coons
Richard Crompton
George Eustis, Jr.
Robert Freedman
Tom Karnowski
Jim Nelson
Richard Pittenger
Joseph Steinberg
Ludwell Sibley
Jeffery Tellis

THE JOURNAL OF COLLEGE RADIO is published monthly (September, October, November, December/January, February, March, April/May) by the Intercollegiate Broadcasting System, Inc. (a non-profit organization) at the University of Southern Mississippi, Hattiesburg. Address all correspondence

The Journal of College Radio, Department of Communication, Box 5141, Southern Station, Hattiesburg, Ms. 39401.

Yearly subscription price is \$5.00. Single copy price \$1.00, except the **Annual** published in the Fall, \$4.00. Outside the U.S.A. add \$1.00. Single copies in the U.S.A. add 25 cents. Back issues when available are \$1.00 (**Annual** \$4.00). Reprint cost given on request. Index for Volume I through Volume IX, 50 cents.

Send subscription order and change of address to: Circulation, **The Journal of College Radio**, Department of Communication, Box 5141, Southern Station, Hattiesburg, Ms. 39401. On change of address include both old and new address plus address label from back **Journal** if possible.

Second-class postage paid at Hattiesburg, Mississippi 39401. Printed by the Printing Center, University of Southern Mississippi, Hattiesburg, U.S.A. Copyright 1973 by IBS.

FEBRUARY 1973

Vol. 10, No. 6

JOURNAL OF COLLEGE RADIO

Intercollegiate Broadcasting System, Inc.

University of Southern Mississippi

Department of Communication

Hattiesburg, Mississippi 39401

IN THIS ISSUE

VIEWPOINT '73

7-10

The IBS National Convention has been restructured in favor of small workshops for the 1973 meeting to be held in Washington, D.C. Other details on the exhibits and scheduled events in this report of Viewpoint '73.

LAURIE G. ROBINSON

33

Another point has been scored for women's liberation by Ms. Laurie G. Robinson. Ms. Robinson has broken into sportscasting, once considered "For Men Only".

PUBLISHER'S REPORT

3

A special report from the publisher on formats. An in-depth discussion covering terms, programming, audiences, as well as other format-related areas.

WKNC-FM

14

Fifty years brings new studios and new enthusiasm for WKNC-FM, North Carolina State University. An interesting history filled with problems and progress have resulted in a station with a very bright future.

WCVF RADIO

4

A report on the growth and organization of WCVF Radio, State University College, Fredonia, N.Y. From 1945 to 1973, a lot of years that brought a lot of changes.

MID INTERVIEW

24

The Music Industry Department expands with an interview with Marty Cooper, "What is Marty Cooper?" ... Publisher, producer, songwriter, artist, and more... A behind the scene report from someone in the business.

BOOK REVIEW

27

MUSIC INDUSTRY DEPARTMENT

20

RECORD REVIEW

21

PUBLISHER'S REPORT

3

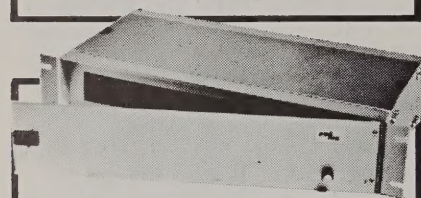
SIGN OFF

36

EDITORIAL, CHAIRMAN'S MEMO

ROH fits right in Modular Audio Series 200

Roh audio systems fit your needs, fit your budget, and always fit right in with existing equipment. Start with a single module or several. Then build from there. You'll be ahead in quality, performance and price.



200 SERIES PRICE LIST

MODULES

Model	Description	Price
210	10 Watt Power Amplifier	60.00
211	1x5 DA with Source Terminated Outputs	75.00
212	1x5 DA with Transformer Outputs	110.00
213	12x1 Active Combining Network	60.00
214	Microphone/Line Preamplifier	75.00
215	Program/Line Amplifier	75.00
216	4 Channel LDR Attenuator/Switch	60.00
217	4x1 Solid State Crosspoint Switch	90.00
218	Dual Channel Phono/Tape Preamplifier	75.00
219	Audio Processing/AGC Amplifier	150.00
220	Dual 10 Watt/Single 30 Watt Power Amplifier	110.00
221	4 Stage Binary Tally/Logic Driver	90.00

ENCLOSURES

201	10 Module Enclosure	190.00
202	9 Module Enclosure/Accepts Model 205 Power Supply	210.00
203	3 Module Enclosure	110.00
204	2 Module Enclosure with Power Supply	150.00
250	1 Module Enclosure with Power Supply	90.00

POWER SUPPLIES

205	2A 24A DC Power Supply Module	75.00
-----	-------------------------------	-------

Write today for complete product information.

ROH INC.

3161 Maple Drive, N. E.
Atlanta, Georgia 30305 Phone: 404/261-1429

Letters to the Editor

Editor:

The article in the November '72 issue of JCR entitled "Design Your Own Automation—And Save", by Wayne Sung, presents us with a nice bit of technical ingenuity, but Sung's rationale behind the incorporation of automation into college radio is an insult to the college programmer and college station staff.

Granted, not every college radio announcer is of top-notch quality. Like anyone else, he is prone to mistakes—he's human! But shouldn't humanness be a very important part of radio? Automation, in spite of its economical advantages, tends to de-emphasize the human element in radio. How much rapport can a college radio volunteer, working supposedly at his or her station to learn and to practice at an art he might someday pursue as a career, have with a machine which cranks out the music he or she might not want to play, while some hot shot with an "appropriate" radio voice does all the talking? Isn't it possible too, that with one or two persons dominating the "live" air-time at an automated college station, the talents of women and minorities might just be overlooked?

Being presently in the employ of a commercial automated station in Syracuse, N.Y., I feel fairly qualified to testify to the threat which automation poses to talent. As I record voice tracks for insertion into the machine, I find myself consciously trying to muster up a little life in my voice so I, too, don't sound mechanized. You just can't get into feeding such a sophisticated juke box as automation.

Practically speaking, automation looks as though it's here to stay, though I hope its use will be limited. Its advantages appear to be great. It may be less costly in the long run; some argue that it frees personnel for other duties. But which duties? Making some tapes to feed the machine?

Man automated factories and saw workers alienated to their jobs as a result. Should radio suffer a similar fate? We'd better watch out or some machine may be performing the job we hope for upon graduation.

If radio announcing and operation is an art (which I think it is) its future as such is now being threatened by advanced technology. So, Mr. Sung, how

about coming up with a machine which manipulates the artists brushes in college art classes?

Bob Welch
Program Director, WLMU
LeMoyne College
Syracuse, N.Y.

Editor:

WTGR resumed broadcasting Spring 1973 on January 24. Broadcast hours are from noon 'til midnight seven days a week.

Over the holiday break Ken Welch became station manager. After much consultation this department and I, Welch have agreed on a change in format for Spring 1973. In the past two years our programming has been "progressive" in the sense that it has been free form. Now I believe in change from the rigid, repetitious Top 40 formats. I also believe that some structure is needed to prevent a mish-mash of styles and eliminate the college broadcaster who uses his airshift to play favorite records with a minimum of performance on his part. It is for those reasons that we are dropping the free form radio and adopting a format I believe to be different from the other stations in the area and which will be suited for the college audience. For purposes of definition we will call the format "progressive MOR". This doesn't mean we are going to play old fogey music. What it does mean is that we will restrict our music to the extent no bubblegum will be played, but on the other hand Alice Coopers or Black Sabbath.

I hope to have a good musical balance and instill personality (with control) in our programming. In short we will play GOOD MUSIC and our announcers will present it to the audience without trying to be too HYPE or FM HIP.

A tight list of 40 singles with one feature single and our top 25 album with one feature will be published and sent to you each week...watch for our first list. I think it will help you understand the music we will be using.

Dan Wilson
Program Director, WTGR
Memphis State University
Memphis, Tenn.

PUBLISHER'S REPORT

A topic appearing constantly in JCR and discussed at conventions and staff meetings is that of formats, and rightly so. The formatting of programming is as important as any other aspect of a station's operation. The running argument about these discussions is "Which format is the best?" Fortunately, for the audience, there is no "best" for mat. Different formats seem to do better in certain markets.

One of the discouraging aspects of formats is the loyalty a college programmer will have to a format. He will argue to the death how great that particular format is. To him, it was the salvation of his station. To others, it is a passing fad which had no place in radio.

This poses one of the problems, i.e., when is a format a format? Must it be proven over a period of time? Must it work in a formula? Must it stand after the wave of popularity passes?

During the last five years, the terms, "underground", "progressive", "free-form" were debated by professional and campus programmers alike. These formats would save college radio. The proponents of these formats were throwing out the old and like a tidal wave, bringing in untried and unproven methods. Today, very little is heard about these three saviors.

The problem which should be tackled first is, what is a format? Each year, in the JCR Annual Station Facilities and Personnel questionnaire, stations are asked to write down their format. Some consider the type of music programmed as the format. Others call the formula or pattern the format. Still others refer to format as the content of the programming. And then many simply do not know.

Professor Sidney Head in his excellent book, *Broadcasting in America* defines formula as that which "... specifies in detail the ingredients and the mix that make up a station's characteristic 'sound'—a particular type of music, played in prescribed sequence; a characteristic style of vocal delivery; a consistent programming tempo; a rigid patterning of program elements; arresting sound effects; liberal use of slogans and distinctive turns of speech (221)."

Head separates audience targets of stations into three groups. These being: (1) age—teen-age, the young married, the mature; (2) ethnic; and (3) cultural—opera lover, jazz buff, country and western fan, acid rock, and ad infinitum.

Johnson and Jones categorize stations into "types". These are: (1) adult popular music—MOR, easy listening; (2) conservative music—good music; (3) Top 40—restricted play list; (4) conversation—telephone talk, discussion; (5) all-news—competition of headlines plus features; (6) country and western; (7) progressive music—sub-categorized into progressive rock and jazz, low-key approach with music more complex, experimental, and exoteric than other forms; (8) classical—concentrating mostly on music, with fine arts programming; (9) ethnic—programming for a special public; (10) variety—appeal to broader audience base; (11) educational—public and instructional stations; and (12) religious—programmed to lead the gospel. More discussion can be found on the above Johnson and Jones, *Modern Radio Station Practices*.

Edd Routt, *The Business of Radio Broadcasting* offers the

following rule of thumb on formats. "Just as the general store has vanished in the heavily populated markets, so has the general purpose radio station (160)." In other words, the larger the market, the more specialized must be the station's format.

A format then can be described as a station "type" targeting in on an audience group by using a particular formula. For an example, an MOR station can be directed, by the use of a rigid formula, to a small midwestern community dweller who is of Polish descent and is a young married.

Since Top-40 was the first "type" of station to use the rigid formula, the term Top-40 has become synonymous with formula. Most people today refer to any formulated station as Top-40 whether it be MOR, Country in Western, good music, metro-country, or religious.

Separate music from format and examine the structure of the presentation. Is there a structure? If not, this could be a major problem with the station's overall sound and acceptance by the audience.

It was refreshing to read the article in *Broadcasting* (1/29/73) entitled "It's Back to the Tired and True for Top-40 Radio." The article referred to Top-40 as "The medium's most disciplined format..." Without actually realizing it, the word "disciplined" had more meaning than the surface showed. "Discipline" is the key to any format, and this could be the reason for the failure of some of the "johnny-come-lately" formats.

Top-40 has refined discipline into an art. From the first days of Top-40 at KOWH in Omaha through the present, formulas were devised, music researched and selected, and personalities trained to fit into the total image.

Mel Martin (JCR, Dec., 1971) was one of the brave souls who defended free-form. According to Martin, free-form worked at KFMG (the station which started all the controversy). To Martin, if a format stands the 6 months test of time, it becomes a successful format. But, according to James Cameron (JCR, March, 1972), "A station free of form (format) is an impossibility." Says Cameron, "Like any other format Progressive Radio has in its very structure certain restrictions as to what may be aired and in what manner." He explains further that progressive radio has fewer restrictions than any other format. If this is so, then progressive radio ranks toward the bottom as a disciplined format, and could not be considered strong and successful.

College radio is the place to experiment. By its very nature, college radio should be the front runner of experimentation. But experimentation should not take place unless proper research accompanies the experiment. It would be interesting to know how many stations actually investigate the changing of a format or the switch to different programming. Do they make a decision to change or do they methodically investigate all possibilities?

Beginning in September, JCR will feature more on formats and programming. The staff welcomes all viewpoints. Let JCR hear from you.

(See related article in letters to the Editor.)

Founded in 1945

WCVF Marks at '65 Re



WCVF's production facility which looks into the main broadcast studio, and the broadcast control room.



The main broadcast control room is used for most on-the-air functions.

WCVF came into existence in 1945, thus making it the oldest college radio station the State University system in New York State. But for all intents and purposes, WCVF, as we know it now, was born in 1965, when the student who formed the staff of the station decided to break the ties that bound them with the Speech Department of the school, and create a student owned and operated radio station to serve the interest of the student body and not those of the Speech Department. Taken over by the Student Government Association at State University College at Fredonia, New York, WCVF has grown to be the outstanding radio station among colleges in New York State. WCVF is self governing, the key decisions being made by a 9 member Board of Directors, and is responsible only to the Student Government Association without administration influence or control.

In 1965, WCVF made its home in the press box of the college gymnasium. Space was limited to two rooms and the hours of operation were limited to the hours of operation of gym facility. Equipment was so scarce that the station had to shut down for two hours during the day for production work as there was only one control console and just two tape recorders. For the next three years, a staff of dedicated and resourceful students were able to obtain more equipment and prestige to facilitate a move to larger quarters. Space was found in the basement of the Science building in an area originally destined to be a closed circuit television operation. In this unlikely space, WCVF blossomed and grew at an unprecedented rate. From 1969 to 1972, station inventories of equipment and records quadrupled. The station acquired first the United Press International wire service, and then the Associated Press service to supplement the ABC Radio Network, and an ever increasing staff of local reporters for its news operation. During the years in the Science Building, several events took place that would build the prestige of

Real Birth Organization

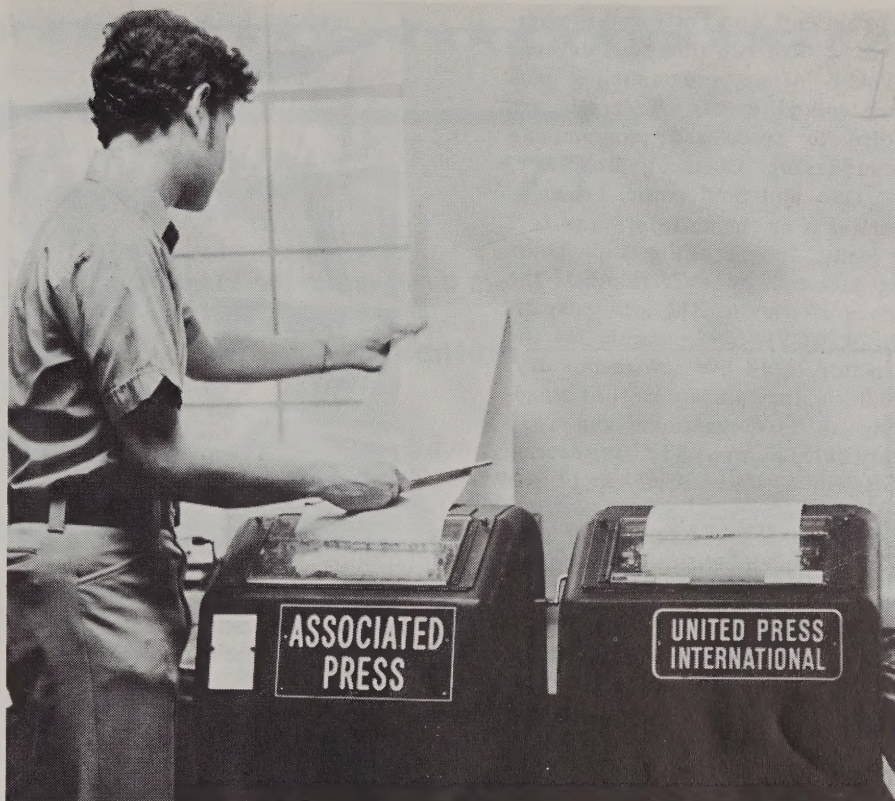
WCVF and earn it the esteem of students and the entire campus community.

During the nationwide student strikes in May of 1970, and the period of tension following the Kent State deaths, WCVF suspended all regular programming and was on the air live twenty four hours a day with information on events not only at Fredonia, but on campuses all over the country. A popular gathering place on campus during that time was the WCVF air monitor at the Student Union, where a crowd would gather every hour for the WCVF news. Many students and administrators credited WCVF with helping to maintain order and prevent panic on the Fredonia Campus.

With the 1970 National Election, WCVF began a tradition that has been continued and improved over the past two years. . .that of providing the most accurate, extensive election coverage of any radio station in the area. Staying on the air longer than any of the local station and network outlets, WCVF has also sent people to cover all local contests, and in the last election, had a correspondent in New York City since about twenty percent of Fredonia students are from the New York Metro area.

But WCVF's glory has not been solely in its past. In the Fall of 1972, WCVF moved to its present location in the campus Gregory Hall Complex. These new facilities are unparalleled by any radio station in the area, and certainly are among the best in the state. They include executive and business offices, a large fully equipped newsroom, three complete, on the air, control rooms, one used exclusively for production), an engineering workshop, a large, multi-purpose broadcast studio, and record library.

WCVF's programming reflects the tastes of the student body as indicated by a recent survey (which incidently showed that approximately eighty five percent of all radios on campus were tuned to WCVF). The weekday schedule



WCVF is known as one of the few campus radio stations in the country which is served by both the AP and UPI, in addition to the ABC Contemporary Network.



The news operation boasts its own production capabilities, in addition to a police frequency monitor, and a citizens band base unit with three remote units.

is a balance of Top Forty and progressive music with two time slots devoted to Public Affairs programming, plus other special events. Weekends are devoted to specialized programming encompassing Classical, Broadway, Folk, Jazz, and Soul music. Live programming is on the air from 7 a.m. to 3 a.m. daily, the remaining four hours being pretaped by staff members the previous afternoon. The news department of WCVF is responsible for the production of 14 live newscasts a day. In addition, they prepare most of broadcasting all Fredonia home and away basketball games. The engineering department is solely made up of students with no outside consultation. It is responsible for the maintenance of 5 audio consoles, 6 broadcast tape machines, 8 cartridge machines, 5 transmitters, and countless microphones, monitors, and miscellaneous machinery. Other departments of WCVF include Traffic and Continuity which follow all FCC rules and regulations which pertain to logs for commercial stations, and the Business and Advertising budget which supplement WCVF's budget. About eleven salesmen who earn a 20% commission on every contract they service are responsible for bringing extra income into the station. About 50% of WCVF's budget comes from advertisement. Due to WCVF's ambitious sales department, WCVF has been able to send two staff reporters to Washington, D.C., to cover the 1973 Inauguration events, to finance the Election 1972 coverage by paying for long distance calls made to keep WCVF in touch with other states where controversial issues were being decided at the polls; to offer special shows; and to finance other "extras" not allotted in the original budget. WCVF's music department is responsible for constantly trying to improve record service by calling distributors until WCVF is serviced, and then keeping those distributors informed on how their records are doing by weekly letters from the music department.

New this year to WCVF is a production department which is responsible for producing commercials. All commercials (barring agency spots) are produced by staff members who are cleared for air work. The production department coordinates the copy writers with the talent, in order to eliminate the confusion that arose when a salesman tried to find both a copy writer and then to produce the spot.

WCVF's staff which numbered 25 in 1965, has swelled to nearly 80 mem-



The music library contains some 10,000 records, of every description, composing, virtually every kind of recorded music.

bers. Some of the WCVF staff have gone on to professional work in radio stations in New York, Buffalo, Washington, and Syracuse.

WCVF has been an impossible dream to students who devoted time, energy

and effort to seeing the dream come to fruition. Reflected on the progress the station has made over the past 8 years, the dream has come true.

HEW Broadcast Head Dies

Raymond John Stanley, director of the educational broadcasting facilities program of the U.S. Office of Education, has died at the age of 54.

His office, which he joined in 1963 administers federal funds used to activate or expand noncommercial educational television and radio station facilities.

A native of Wisconsin, Mr. Stanley earned B.A. and M.A. degrees at the University of Wisconsin, majoring in speech and education. He taught speech and radio at the University of Nebraska and at Michigan State University. He was associate professor at the University of Wisconsin for 16 years, where he was production manager of the radio station and project director of the television laboratory.

Later, Mr. Stanley was general manager of WOSU-TV at Ohio State University and was a program associate with National Educational Television before joining HEW.

TAPECASTER

NEW X-700RP

- Automatic deck
- Precision adjustable head bracket
- Heavy-duty air-damped solenoid

NET PRICE **\$500.00**

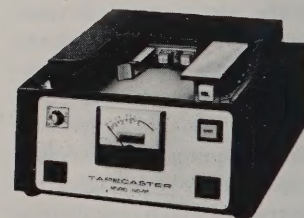
TAPECASTER

HOT LINE

TOLL FREE ORDER NUMBER

800 638-0977

PLEASE USE OUR REGULAR NUMBER FOR SERVICE AND TECHNICAL INFORMATION



TAPECASTER TCM, INC.

Box 662 • 12326 Wilkins Avenue, Rockville Maryland 20851
Area Code 301 881-8888

VIEWPOINT '73

March 23—25, 1973
Shoreham Hotel, Washington D.C.

IBS National Convention

FRIDAY—MARCH 23

NOON—4 p.m.:

Registration—Tours of local stations—Exhibits

4 p.m.—5 p.m.:

"Where We're Going"—a session designed to discuss what this Convention hopes to accomplish

5 p.m.—6:30 p.m.:

"Macro-Meetings"—3 major Convention sessions: **"Modern Radio"**—**"FM Engineering"**—**Sales as an Art"**

6:30 p.m.

"Micro-Meetings"—free-form mini-meetings or rap sessions to give station personnel a chance to discuss mutual problems

1:30 p.m.—3 p.m.:

"General Caucus"—a general session discussing the obligations of the broadcaster to the community and the place of government in regulating or not regulating this question.

3 p.m.—4 p.m.:

"Macro-Meetings"—3 major Convention Sessions—**"Music Industry Forum"**—**"Commercialism in Broadcasting"**—**"Government Regulation: Big Brother is Watching"**

4 p.m.—5:30 p.m.:

"Micro-Meetings"—12 group sessions

7:30 p.m.—10 p.m.:

Convention Banquet—no awards, no heavy speeches; instead, some light comments by a prominent figure

SATURDAY—MARCH 24

9 a.m.—10:30 a.m.:

Registration and Exhibits

9 a.m.—10:30 a.m.:

"Macro-Meetings"—3 major Convention Sessions—**"Broadcasting as a Service"**—**"Carrier Current Engineering"**—**"The Case for Good Administration"**

10:30 a.m.—noon:

"Micro-Meetings"—12 group sessions designed to focus on more individual problems and needs

Noon—1:30 p.m.:

Exhibits and Lunch Break

SUNDAY—MARCH 25

9 a.m.—10 a.m.:

"IBS Forum"—a general session allowing stations to question, advise or take general pot-shots at the IBS Board and National Staff

10 a.m.—noon:

"Job Fair"—jobs are tight, but we'll do all we can to help

Noon—4 p.m.:

"NAB Exhibits"—The National Association of Broadcasters Convention Exhibit Hall will be open for our members to look, listen and sigh over—all just across the street at the Sheraton-Park Hotel

REGISTRATION RATES FOR STUDENTS AND FACULTY

Before Mar. 1: \$19; after Mar. 1: \$24. \$2 additional for non-member stations and \$5 additional for non-exhibiting professionals.

WRITE DIRECTLY TO THE SHOREHAM FOR ROOM RESERVATIONS

Special Room Rates at the Shoreham (rooms must be vacated on Sunday): Singles-\$20; Twins-\$24; Triples-\$27; Quads-\$31. Rates are per night and apply only to students and faculty.

FOR MORE INFORMATION AND REGISTRATION FORMS,

WRITE:
IBS National Convention
Box 592
Vails Gate, NY 12584



FRIDAY, March 23

- SATURDAY, March 24**

- 1:30-3: General Caucus
3-4: Music Industry Forum
3-4: Commercialism in Broadcasting
3-4: Government Regulation: Big Brother is Watching
4-5:30: Micro-Sessions
Government Regulations, Sportscasting
Carrier Current, FM Engineering, News
Administration, Programming, Commercialism, Programming, Sales.
7:30-10: Banquet

SUNDAY, March 25

- 9-10: IBS Forum
10-Noon: Job Fair
Noon-4: NAB Exhibits

At press time, a complete schedule had not been determined, but the following is a partial list of sessions already listed in the main program.

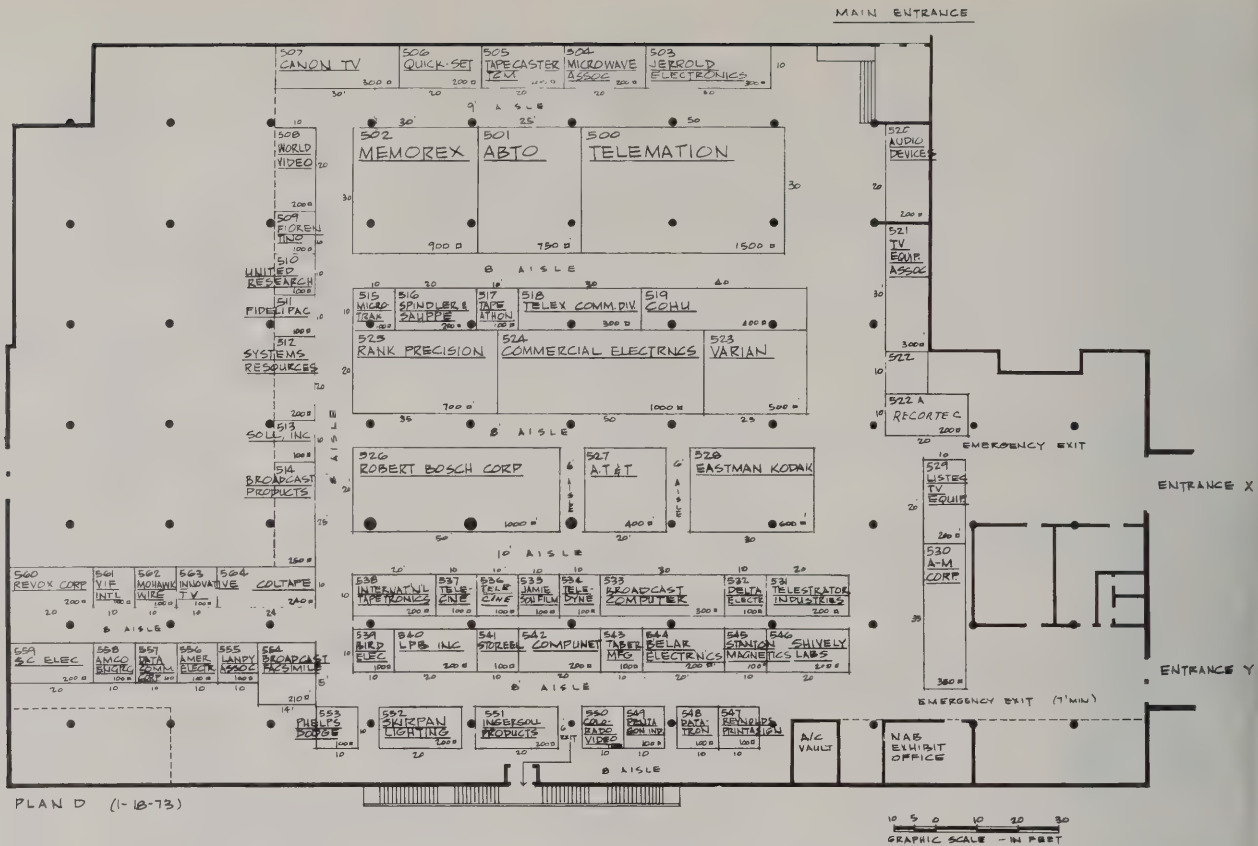
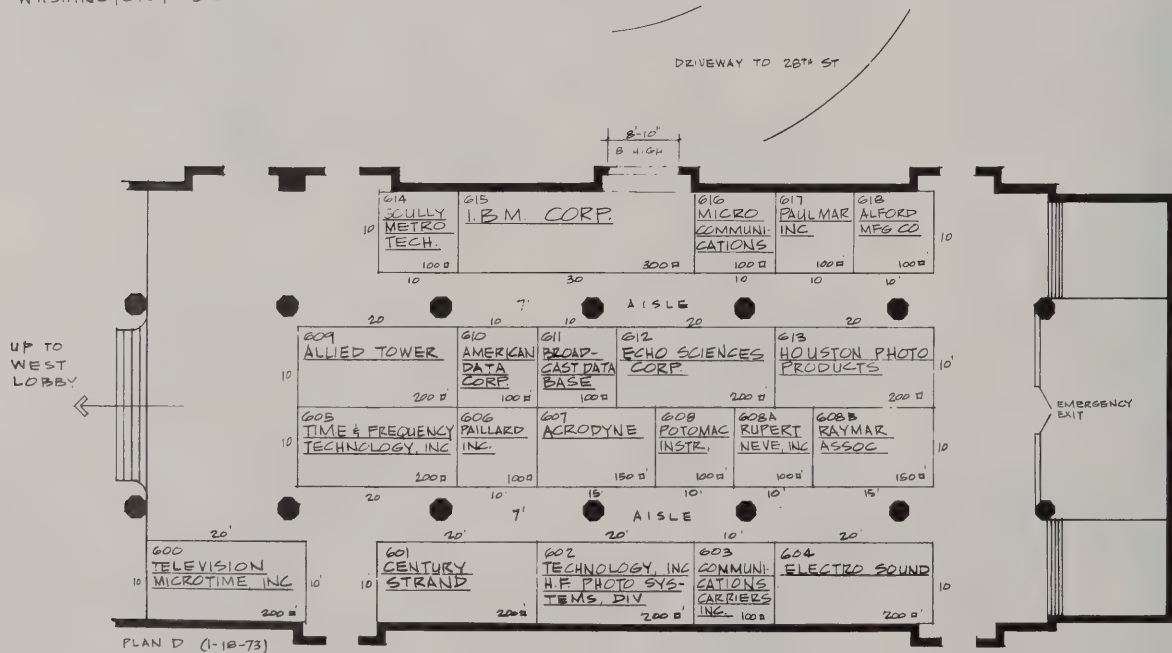


EXHIBIT HALL SHOREHAM HOTEL WASHINGTON, DC



AMBASSADOR ROOM SHOREHAM HOTEL WASHINGTON, DC.

1973 N.A.B. CONVENTION EXHIBITS
SHOREHAM HOTEL
WASH., DC.
MARCH 25-28

NEW PRODUCTS

Universal Audio

Universal Audio Inc. is one of the few cassette manufacturers supplying "exact length cassettes" to the industry; such as C-16, C-22, C-35 play lengths. These exact cassette lengths are pre-determined by a mini-computer which controls the length of tape in each cassette to a length tolerance of -0, +6 inches of the specified play length.



The cassettes are intended for use in high speed in-cassette duplicators as well as for conventional cassette recorder/players where quality and performance are a must.

Write or call... Universal Audio, Inc., 751 N. Olcott Ave., Harwood Heights, IL 60656. (312) 867-4363.

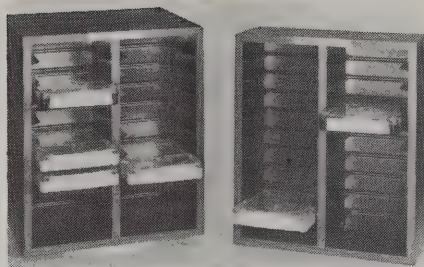
Tapecaster TCM Delay

The Model 7--RPD delay unit from Tapecaster TCM was primarily designed to censor incoming telephone calls during live talk shows. It has now found an application for delaying network news programs. By a simple modification this unit can be converted to such use. It is not necessary to erase the cartridge during consecutive use.

Write or call... Tapecaster TCM Inc., Box 662, Rockville, MD. 20851. Toll free order number 800-638-0977.

Broadcast Electronics

Broadcast Electronics announces the availability of a new series of cartridge racks. This series of walnut woodgrain finished cabinets are designed to hold up to 40 "A" series cartridges. The M-20 pictured on the right measures 16 inches wide, 4 inches deep and 10 1/2 inches high. These units may be stacked. Priced at \$14.75.

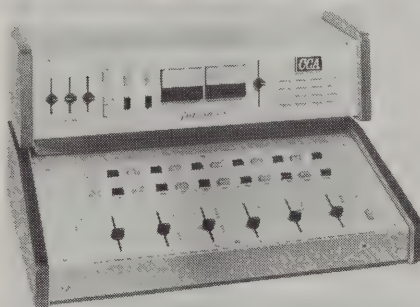


The DM-40 is supplied with a lazy susan base, designed to house 40 cartridges, 20 per cabinet face. It is 8 inches deep with other dimensions approximating those of the DM-20 and is ideally suited for table-top operation. Priced at \$28.80.

Write or call... Broadcast Electronics, Inc., 8810 Brookville Rd., Silver Spring, MD. 20910. (301) 588-4983.

CCA Console

CCA announces its new "Futura" professional Audio Broadcast Console. CCA is now offering, in both mono and stereo versions, a new line of audio consoles with capacities of 6 and 10 faders. These units feature moders, slide attenuators, plug-in electronics, full accessibility, switchable meters and independent, but identical audition and program channels. Prices vary from \$1,095 to \$2,495.



Write or call... CCA Electronics Broadcast Division, 716 Jersey Ave., Gloucester City, NJ. 08030. (609) 456-1716. Or QRK Electronic Products, 1568 North Sierra Vista, Fresno, CA. 93703. (209) 251-4213.

LPB Mini-Studio

The dj-5 Mini-Studio Systems, just recently made available from LPB at a

low \$2,000 price, features the S-14 5-channel Monaural Console, two turntables, tone arms with cartridges and styli, equalizer/preamplifier and console desk.

The system is a complete compact professional audio control center for control room, production studio or mobile/remote origination.

Write or call... LPB Inc., 520 Lincoln Highway, Frazer, PA. 19355. (215) 644-1123.

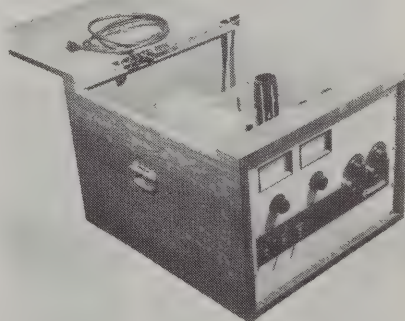
DAK Tapes

Now you can save 80% of the purchase price of new Scotch recording tape by buying tape that has been used slightly by the largest professional tape users. Not second line, but rather the very finest manufactured by the finest tape producer in the world, professionally used, reconditioned by DAK and guaranteed by DAK. Most is splice free... shipped in deluxe plastic library case.

Write or call... DAK Enterprises, PO Box 69920, West Hollywood, CA. 90069. (213) 877-5884.

Sparta Transmitter

Sparta now offers a new, partially solid state, 50 watt broadcast transmitter, the Moder 720B. It employs high level modulation in any frequency from 540 to 1700 KC and is normally supplied pre-tuned to the desired frequency. The 720B answers the need of many low-powered broadcast services; as a carrier current transmitter (using



AC mains as antenna) and test site transmitter for conductivity measurements.

Write or call... Sparta Electronics Corp., 5851 Florin-Perkins Rd., Sacramento, CA. 95828. (916) 383-5353.



**NOW FROM
CCA!!**

Thanks to your support CCA is pleased to announce the purchase of the RF Department of Ampex. We trust you'll consider us for your UHF/VHF transmitters, antennas and line.

CCA RF INDUSTRIES, INC.
P. O. BOX 315
WESTFIELD, MASS. 01085

Gotham distributes more than 500 products including:

STUDER
studio consoles
NEUMANN
quad microphones
STELLAVOX
mixers
WOELKE
wave analyzers
K + H
loudspeakers
LYREC
tape timers
EMT
Reverb units
GOTHAM
digital delay systems
EMT
compressors
DANNER
linear attenuators
EMT
turntables
NEUMANN
microphones
DANNER
rotary attenuators
WOELKE
flutter meters
STELLAVOX
tape recorders
NEUMANN
disk cutting systems
K + H
equalizers
EMT
polarity testers
STUDER
tape recorders
M + W
light beam meters

SWISS PRECISION AMERICAN PRICE

Now you can have the best of both worlds.

In Studer's B62 studio tape recorder—the only 1/4" machine with electronic servo control to assure constant tape tension from the outside of a 10 1/2" to the inside of a 5" reel. A servo loop capstan drive lets the B62 operate on any line frequency or voltage anywhere in the world. Pilotone sync and self-resolving is just a matter

of plug-in accessories.

And it's the only unit that includes—without extra charge—a built-in, precision tape timer, a device which normally sells for \$295.00.

What about the price tag? As low as \$2072, from stock. So that you can enjoy the engineering skill of Studer—without having to pay a premium.

Write today for more information.



Staple this coupon to your company letterhead, and mail to our New York office.

GOTHAM
AUDIO CORPORATION

Headquarters: 2 West 46th Street
New York, N Y 10036 (Tel: 212-265-4111)
West Coast Sales Office: 1710 N. La Brea Ave.
Hollywood, CA 90046 (Tel: 213-874-4444)

Please send me additional information, without obligation, about Studer's B62 studio tape recorder.

NAME _____

TITLE _____

Greater Boston Area

WTMC's First Carrier-Current Station For Tenants In Public Housing Project

A unique venture into carrier current radio has been taken by the Bromley-Heath Tenant Management Corporation in the Greater Boston Area. It is an historic event for the mere fact that this will be the first time the tenants in a public housing project will manage and control the boundaries in which they live.

Realizing that the construction of a licensed station involves a substantial financial investment, in addition to considerable legal and technical qualifications, it is therefore an excellent vehicle for communications between tenants and the outside communities.

"We intend to provide air time for all community agencies servicing Bromley-Heath," said a spokesman. "We intend to have a staff composed predominantly of Bromley-Heath community members."

Radio Station WTCM programs music entertainment, community information and news on a program format from

1:00 p.m.-10:00 p.m., Monday through Friday and from 5:00 p.m.-10:00 p.m. on Saturdays and Sundays. Projection call for 24 hour a day broadcasting in the near future.

Present programs include six entertaining disc-jockey programs, public service announcements, local half hour social agencies programs, and a five minute news program at 6:00 p.m.

Currently, WTMC has 4 trainees who have passed the 3rd Class Operators exam.

WTMC and WILD Radio have cooperatively ventured to sponsor the premiere showing of the movie "Sounder" during the Christmas holidays.

Today—23 years ago the first black owned radio station was opened in Atlanta, Georgia. The connection between the two events are important. WTMC is the first "carrier current" station in the country specifically set up to further communications within a given black community.

BAUER 707

SPARTA 701B

the Bauer 707 was 'just right' in 1960

THE SPARTA BAUER 701B IS 'JUST RIGHT' TODAY

In the tradition of the most successful broadcast transmitter in history, the Bauer 707, now comes the SPARTA 701B:

- All solid state, right up to the finals
- 125% positive modulation
- Tally light overload indicators
- New long-lived 4-500 tubes

Plus these and other time-tested SPARTA/Bauer 'just right' quality features; oil filled modulation transformer, built-in dummy load, vacuum capacitor final tank tuning.

THE NEW MODEL 701B SPARTA/1kw AM TRANSMITTER IS THE ONLY ONE MANUFACTURED TODAY WITH EVERY ONE OF THESE 'JUST RIGHT' FEATURES AS STANDARD EQUIPMENT!

•

SPARTA, the 'just right' company . . .
small enough to be first name friends . . .
big enough to supply EVERYTHING. Call us. Collect.



SPARTA
ELECTRONIC CORPORATION

5851 Florin-Perkins Road, Sacramento, Ca. 95828
916 383-5353 TELEX 377-488 CABLE SPARTA
A DIVISION OF COMPUTER EQUIPMENT CORPORATION

Booth 310, Sheraton-Park Hotel, Washington, during the NAB Convention



Lee Collins takes a meter reading from the remote control rack located in the FM air studio.



Keith Harrison, one of the engineers, repairs a police scanner. Keith Harrison also was responsible for the construction of the new audio console.

Successor To WLAC

WKNC-FM Celebrates Its

Don Byrnes

Fifty years ago, radio was an unknown and untested media. North Carolina was blessed with two stations at the time and one was owned and operated by students at North Carolina State University. An initial \$16 investment by two interested students started an idea that has lived for 50 years on the campus. WLAC had a number of problems throughout the years, but the present day successor - WKNC-FM is the result.

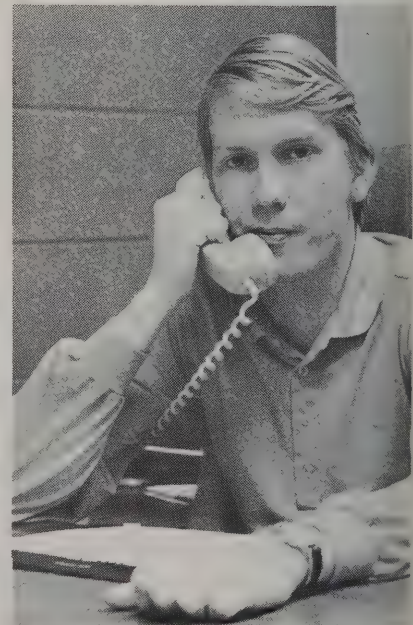
The station celebrated its 50th year with new studios. These studios are housed in the new University Student Center and feature the latest in studio design. After having various homes through the years, WKNC-FM has found a permanent residence and is delighted with it. It features many essential areas not used in the past and the result is an operation that rivals many commercial

stations in equipment, personnel, and listening audience.

In April, 1922, WLAC signed on the air. It was crude, but it was a start. Troubles immediately followed and the station was forced off the air after a short year of broadcasting. But the spark that ignited the interest was still there.

For more than 20 years, campus radio was non-existent in reality, but was still in the minds of a few interested students. In 1944, WOLF appeared. An enterprising aerospace engineering student put radio back in the dorms. The call letters were changed after a year to WNCS and the new venture lasted two more years.

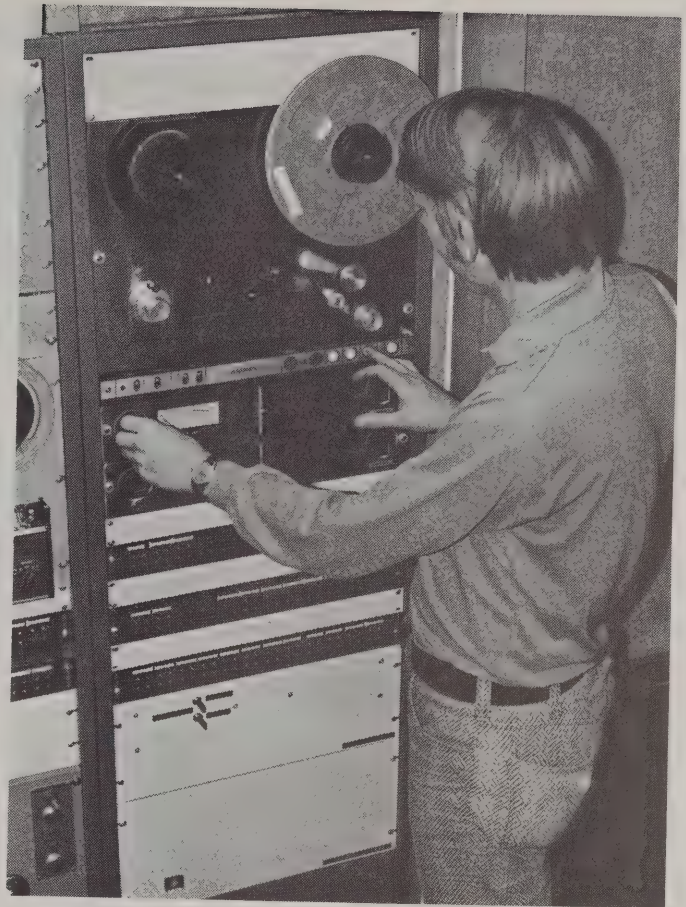
1947 brought the "Voice of the Wolfpack", WVWP. It started out with sports and created quite a stir. The early sports pioneers undertook the broadcast of the N.C. State-Davidson game at Davidson. The following year it started



Don Byrnes, author of article and General Manager of WKNC



Mike Gray in the record library - Mike is also the Sports Director



Don Byrnes in the Production Studio. To the left of the photo is the automation system.

10th Anniversary At NCSU

to broadcast all of the basketball games at Frank Thompson Gymnasium.

The station met with extreme difficulties in 1952, as the Federal Communications Commission silenced the station for overradiation. 1954 saw the station back on the air with broadcast of the first Atlantic Coast Conference Basketball Tournament held at new Reynolds Coliseum.

WKNC was originated in 1958 with the change of call letters. Along with the new call letters, sports also continued to play an important role. In 1959, the State Sports Network was originated. To cover two independent college campuses was the goal in 1959, and this was met when WKNC covered the Peace College campus with their broadcasts.

From the beginning, carrier current was the forerunner to it was the means by which the station radiated. In 1966,

WKNC did become a licensed FM station, assigned 88.1 on the dial. This is where the station is currently located and has no plans to move in the future. But the carrier current station idea followed and in 1968, WPAK was started. It featured a different sound from the FM station. It went off the air however in 1971 due to technical troubles. Plans call for the station to resume broadcasting in the near future.

The present day studios feature all the modern day construction features employed by the large commercial station. The facilities include an outer office area which houses the desks of the news and program directors. One of the few problems of the new station area is the lack of space for office use. The plans were drawn up in advance and the planners did not foresee the need for office space. Also, the manager has an office where he can be alone and tend to the business at hand. The record

library is much like that of an organized commercial station. The records, which number around 4000 albums and 2500 45's gives our station one of the best album collections in the area. The selections are arranged in classical, jazz, and popular progressive rock categories. Each album has a file card with the artist, number of the album.

One of the biggest engineering achievements was the construction and installation of a new antenna tower. It is located on the top of the D. H. Hill Library towers. The 60 foot antenna is located 11 stories high and has done quite a bit to increase the effective radiated area. WKNC-FM can now reach an area of around 30 square miles, which is a great improvement over last year.

Some of the other outstanding features of the new studio are the best in the area. From the very beginning,

(continued on next page)



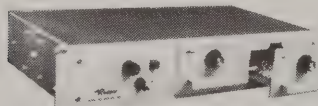
RUSSCO STUDIO-PRO and CUE MASTER turntables offer the ultimate in rugged long-wear dependability and ease of operation . . . only 3 moving parts! No-slip starting and reliable Bodine synchronous motor. The finest professional engineering with prices starting at a low \$152.00



The perfect tone arm for the finest turntable! The RUSSCO TA-12 all metal anti-skating tone arm — only \$59.00



You get the most "headroom" for the money (+18 DBM) with RUSSCO's New "FIDELITY-PRO" and "FIDELITY-MASTER" phono pre-amps. 8 models stereo or mono to fit your needs, self-powered and featuring a unique "easy-service" case. Years ahead in engineering with economical prices starting at \$92.00



RUSSCO's MONITOR MASTER amplifier gives you clean sound in a trim standard 19" rack size . . . Quick installation & easy service with plug-in P.C. boards. A trouble-free Powerhouse! only \$210.00

Send for Free Brochure.



A shot of the FM air studio, with Lee Collins at the controls

acoustics were very important. The studios are "floating". All five of the studios rest on rubber feet, and also feature special burlap insulation built into the ceilings and walls. Another feature that helps with acoustics are the large windows that not only separate the studios, but enable the outside viewers to watch a radio program in progress.

Along with the new studios, WKNC-FM brought a large amount of enthusiasm. The staff this year features a number of people with commercial experience which adds new ideas to the programming and management. Don Byrnes, a junior in speech-communications is the manager. Marvin Fordham, the program director, is a senior from Kinston, N. C. in computer science. Michael Hale Gray, a freshman in computer science from Greensboro, N. C. is the sports director and the final salaried programming position is held by Frank Urben who is the news director. He is a senior in speech-communications from Raleigh, N. C.

The engineering aspects of the station are under the direction of Charley Mayo. Charley has supervised the entire construction and installation of the new studios. Charley has strived to get the station to sound as good or better than commercial stations in the engineering department. He has really contributed a lot to the overall sound and spirit of the station with his leadership in engineering. He also has the assistance of Steve Stallings, a junior in electrical engineering. Steve is the engineer responsible for the maintenance of

the transmitter and the automation system. The third assistant in engineering is Keith Harrison, a junior in speech-communications from Thomasville, N. C. Keith takes care of the studio repairs and installation and along with Mike Smith, a freshman in electrical engineering, keep the studios in working condition. The engineering staff was faced with the entire design and installation of the new studios and equipment and worked throughout the summer so the station could go on the air at the beginning of this school year.

One of the other important departments in the station is the sports department. Mike Gray heads up the department which is unusually well equipped for a college station. The sports department possesses all the essential equipment to provide a good, clear signal that rivals the local commercial networks. The sports department annually covers all the Junior Varsity basketball and football games. Also featured is a heavy schedule of Varsity baseball. The sports department covers all the away games. This is a venture that not many college stations can afford, but WKNC is lucky to have the support of the Wolfpack Club, an alumni organization that has done a great deal in the area of athletics at N. C. State. They have made possible the construction of Carter Stadium and the Everett Case Athletic Center which houses the offices of the coaches and features various services to the athletes at State. In its attempt to present a professional sounding sports broadcast Mike does a pre- and post-game show with Don Byrnes, station manager

doing the play-by-play. One of the other features of the sports department is the production of a five minute sports show each night, which naturally dwells on the State teams. Presently, Mike has a lot to talk about with State having the number two basketball team in the nation, the rifle team in sixth, and the swimming team ranked tenth in the country.

The news department is headed by Frank Urben. Frank has tried to relate news to the campus and local listening audience. On a campus as large as State, there is always something interesting or an important person on campus. The news department tries to interview these events and people as often as possible. The news department has a studio that is strictly there for that purpose. It is the first time that the department has had their own facilities and the result is a better sounding newscast. The news runs every day in the morning from 5:30 till 9 with a five minute newscast on the hour. At 5:45 there is a 15 minute news show and throughout the night there is a five minute newscast on the hour.

Programming is a large department at the station and is headed by Marvin Fordham. Marvin has succeeded in pro-

gramming all types of music and public affairs shows on the station. He has a format that features progressive rock, jazz, and classical types of music. Also featured are lectures that are held frequently on campus, concerts that are done regularly on campus, along with other special type programming. Frequently done are other programming questions and decisions and Marvin had a free hand in deciding what is programmed and what is not. He also has the awesome burden of sorting records and reviewing what is to be played over the air.

Being a University blessed with a school of electrical engineering, WKNC is blessed with an engineering staff that often takes on enormous projects and the results are usually extremely beneficial to the station. One of these projects was the undertaking of a former staff member to build an automation system. The automation system keeps the station on the air during the day between 9 AM and 5:30 PM. The system uses a 25 hz that is placed between the selections as they are recorded. The material that is recorded for use on the automation system is first passed through a high pass filter to eliminate frequencies that would fall

near the cue frequency and cause false triggering on the system by near 25 hz tones.

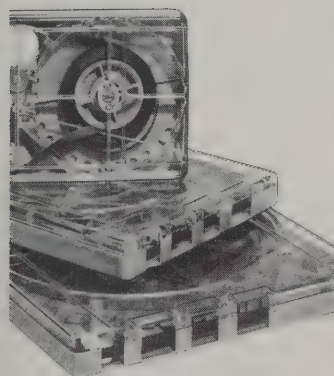
The three decks in use are programmed by both Marvin and Fordham and Lee Collins, who supervises the automation system. The device is capable of switching and controlling up to 10 remotely controllable inputs, while at present only four are in use. By stepping 16 times a cycle, every deck can be programmed one time, with up to six of them being programmed a second time, all without repeating the order of playback on the decks.

Should there be a failure, such as a tape breaking while on the air, there is a built in sensing circuit that detects the silence. The silent sense counts for 16 seconds then proceeds to the next step. Should, for any reason, there be another inoperable input of the system, the sensing circuit will again count 16 seconds, and then set off an alarm that can be heard, due to its piercing quality, in every studio of the complex to alert the man on duty of the situation. Merely starting another deck or audio source will return the system to normal operation and allow the operator to change and repair the tapes.

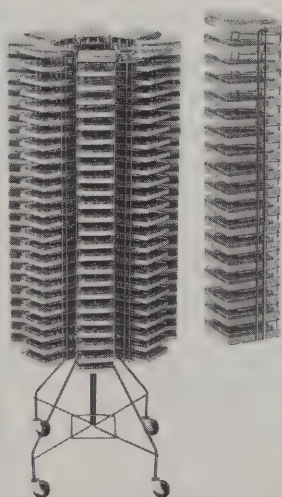
(continued on next page)

See us at NAB,
Booth 511,
Shoreham Hotel

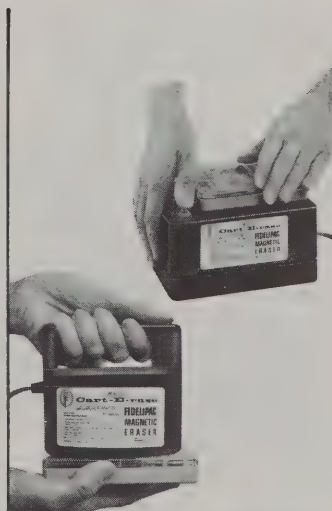
Here's Our Line...



Fidelipac's Automatic Tape Cartridges: The standard of the industry with more in use than all other brands combined.



The convertible Cart-A-round Cartridge Storage Racks: Floor standing or wall mount.



New Cart-E-rase Demagnetizers: Hand held or Table Top Models. Plus blank tape, repair and splicing kits and splicing tape.

**Want the complete line?
Contact your Fidelipac
Distributor or**

FIDELIPAC®

**3 Olney Avenue,
Cherry Hill, N. J. 08034
(609) 424-1234**

*Fidelipac is a registered
trademark of TelePro
Industries Incorporated*



Another project of the engineering staff is the design and construction of a new air board. The main design and construction were by Charley Mayo and Keith Harrison. The stereo console will actually be a four channel unit. In actual on-the-air use it will be either in two channel stereo or in mono, however. The fourth channel of the board will be used for simulcasting over the carrier current AM facility. The inputs on the new board number 31, coming through the 7 sliding pots on the board. There is a feature in the board that allows for four in-studio or four out-studio mikes. There are two high level inputs through these pots for several little used sources. Each turntable has two more high level inputs. It is these extra inputs on the mike and turntable pots that will carry our remote lines. We presently have lines running to the Ballroom and Theater in the same building we are in. Also there are remote lines running to the Music Building located immediately adjacent to the University Student Center where we are located. The three auxiliary inputs will carry the two cartridge machines and the facilities for a third. Two stereo tape decks and the automation system also are available on the new console. The third auxiliary



Program Director Marvin Fordham at the controls in the Production Studio auditioning a tape.

channel will be used primarily for news and remote broadcasts. There also is a provision for a telephone switch which has three positions. The news studio and the network service will use two of these positions, while the third is an 11 position selector that can be used for various inputs.

All these inputs can be mixed into either a stereo buss or into the mono buss. It is possible for either of the busses to feed the transmitter or the simulcast line. This makes it possible to run two programs through the board simultaneously, while simulcasting either one.

The funding and setup is different than most campus stations. We are staffed and managed entirely by the students at the University. We do have an advisor, Dr. John Malcolm of the Speech Division, but he has no power to regulate the station in any way. He does however provide us with an excellent source of opinion and he is also very familiar with the broadcasting laws and other federal regulations. Also, we are funded and advised by the Publications Board. This is the board that distributes the student fees that support the station. Each year a budget is submitted to the board and the money comes from this body. The students at State not only operate the station but own it as well. This is a very unique setup in this area and probably in the nation.

WNKC-FM is the result of a great amount of effort from a great number of people. It has taken many years of work to achieve the station, equipment, and reputation the station currently has. The future with the new facilities and new personnel ideas is very bright. A recent survey conducted on campus indicated that over 71% of the students on campus listen to the station. If you are ever in the Raleigh area, tune in 88.1 and listen to the station owned and operated proudly by the students of N. C. State-WKNC-FM.

TAPECASTER


**CARTRIDGE
RE-LOADS**

**TAPECASTER
HOT LINE**

TOLL FREE ORDER NUMBER
800 638-0977

PLEASE USE OUR REGULAR NUMBER
FOR SERVICE AND TECHNICAL
INFORMATION

**REPLACEMENT TAPE
AND HUB IN MOST
NAB CARTRIDGES**



TAPECASTER TCM, INC.

Box 662 • 12326 Wilkins Avenue, Rockville Maryland 20851 Area Code 301 881-8888

PRICE LIST

40 SEC	\$.80
70 SEC	.85
100 SEC	.90
2½ MIN	1.15
3½ MIN	1.25
5½ MIN	1.50
10½ MIN	2.25
MINIMUM ORDER (ASSORTED) \$10.00	

DIRECTIONS

↑

↑

←

←

REMOVE OLD HUB FROM CARTRIDGE AND DISCARD

INSERT NEW HUB AND REASSEMBLE CARTRIDGE

18

THE JOURNAL OF COLLEGE RADIO, March 1977



They learn from the best combo* on campus

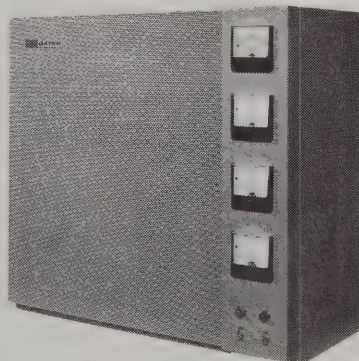
More college radio stations educate, entertain and inform students with this great Gates combo than with any other. And every semester the total grows.

Why? Because the Gates BFE-10C is specially designed—and FCC approved—for educational FM broadcasting. It features a reliable, easy-to-understand exciter with direct crystal controlled cascade modulation. And the self-contained BFE-10C is so compact it mounts easily on a wall or desk top.

Add our two-bay FM-22 omni-directional antenna with a power gain of 1.6 and you'll have more than just the best combo on campus. You'll have a station designed for the future—today!

Let's talk it over. For more information on this economical twosome, call (217) 222-8200. Or write Gates, 123 Hampshire Street, Quincy, Illinois 62301.

**Gates' 10-watt BFE-10C
FM transmitter and two-bay
FM-22 omni-directional antenna.*



HARRIS
 **GATES DIVISION**
 Harris-Intertype Corporation

MUSIC INDUSTRY DEPARTMENT

Disc Notes

By RICK SPENCE

Some good releases have come in to JCR in the past weeks, among them, UA's **Hawkwind**, a follow-up on last spring's release, something about Space and Time. That record was dynamite, and so is their latest, **Doremi Fasol Latido**. Hawkwind is one group that almost defies description, being one of British space-rock's heavies. Also, there's the latest by UA's **Amon Duul II**, which is reviewed in this issue. Both are good sounds, and it is obvious that UA is trying very hard to get into really heavy stuff, probably viewing an increasing share of this variety of music to be apparent on the campus horizon.

Very rarely do I stick my neck out in this column, but when I do, it's about something that I feel is worthy of attention. There's a new group on Roulette called **Fluff** that deserves more than mild attention. With no bio information available, I assume that it's a premier release by the group. In any case, the LP, also titled simply **Fluff**, is an outstanding set of boogie tracks and will be the first in a series if it gets the exposure it deserves. For my money, Roulette has seen fit to release the wrong cut ("The Only Reason You Never Did It Before, Is Cause You Never Did It Before.") It can't hold a match to "You Made Me Lose Control" from the album's other side. Bad choice for Roulette, who haven't been doing a whole hell of a lot

(continued on next page)

SINGLES ALBUMS

THE COVER OF THE ROLLING STONE, DR. HOOK, *COLUMBIA*
PEACEFUL EASY FEELING, EAGLES, *ASYLUM*
I'M JUST A SINGER, MOODY BLUES, *THRESHOLD*
JESUS IS JUST ALRIGHT, DOOBIE BROTHERS, *WARNER BROS.*
OH BABE, HURRICANE SMITH, *CAPITOL*
DO YOU WANNA DANCE, BETTE MIDLER, *ATLANTIC*
COULD IT BE I'M FALLING IN LOVE, SPINNERS, *ATLANTIC*
LUCKY MAN, EMERSON, LAKE & PALMER, *COTILLION*
DO IT AGAIN, STEELY DAN, *ABC*
THE WORLD IS A GHETTO, WAR, *UNITED ARTISTS*
DREIDEL, DON MCLEAN, *UNITED ARTISTS*
SONG MAN, CASHMAN & WEST, *DUNHILL*
CROCODILE ROCK, ELTON JOHN, *MCA*
I WANNA BE WITH YOU, RASBERRIES, *CAPITOL*
SITTING, CAT STEVENS, *A&M*
KILLING ME SOFTLY WITH HIS SONG, ROBERTA FLACK, *ATLANTIC*
REELIN' AND ROCKIN', CHUCK BERRY, *CHESS*
DUELING BANJOS, DELIVERANCE, *WARNER BROS.*
THE RELAY, THE WHO, *DECCA*
HUMMINGBIRD, SEALS & CROFT, *WARNER BROS.*

ROMANY, HOLLIES, *EPIC*
SPACE ODDITY, DAVID BOWIE, *RCA*
WHO DO YOU THINK WE ARE, DEEP PURPLE, *WARNER BROS.*
THE DIVINE MISS M, BETTE MIDLER, *ATLANTIC*
FACES, SHAWN PHILLIPS, *A&M*
HOLLAND, BEACH BOYS, *BROTHER*
ARTIFICIAL PARADISE, GUESS WHO, *RCA*
CAN'T BUY A THRILL, STEELY DAN, *DUNHILL*
REALLY, J. J. CALE, *SHELTER*
THE MAGICIAN'S BIRTHDAY, URIAH HEEP, *MERCURY*
NO SECRETS, CARLY SIMON, *ELEKTRA*
BETTER DAYS, PAUL BUTTERFIELD, *BEARSVILLE*
FOR THE ROSES, JONI MITCHELL, *ASYLUM*
MOVING WAVES, FOCUS, *SIRE*
HEARTBREAKER, FREE, *ISLAND*
MORE HOT ROCKS, ROLLING STONES, *LONDON*
TRANSFORMER, LON REED, *RCA*
DON MCLEAN, DON MCLEAN, *UNITED ARTISTS*
SHOOT OUT, TRAFFIC, *ISLAND*
GREEN IS BLUES, AL GREEN, *III*

BREAKS

DON'T SHOOT ME
ELTON JOHN
KCWS
Central Washington State College
Ellensburg, Wash.

FULL MOON (LP)
WLDC
Loyola University
New Orleans, La.

A MINUTE OF YOUR TIME
MARTY COOPER
WSCB
Springfield College
Springfield, Mass.

GUDBUY T' JANE
SLADE
WAYN
Wayne State University
Detroit, Mich.

HOLLAND
THE BEACH BOYS
KCLC
Lindenwood College
St. Charles, Mo.

Disc Notes

(continued from preceding page)

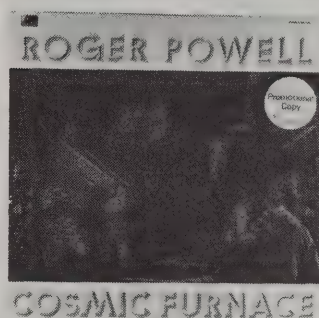
anyway. Thus far, **Fluff** has only shown up on two playlists I've received, and I think that this one is getting overlooked, possibly because Roulette isn't spending much on promotion. If you haven't got a copy on hand, drop a line to Paul Brown, at 507 Fifth Ave., New York, NY 10017, and he'll see that you get a copy. Listen to this one, and see if you don't agree with me.

Robert McDuffee, of WITB, Indiana Institute of Technology in Fort Wayne informs us that their station's computer program is available to anybody who is interested in using it. It is quite a unique way to do your playlists, I might add, being neat, accurate, and easy to program. It lists song position on station charts, title, artist, intro and outro times, and total record length. It's done in Fortran IV, and small enough for an IBM 1130, if you're lucky enough to have access to this hardware. Incidentally, Bob mentions that in three minutes they know what cuts are in their record library, and what records have been broken or ripped off. WITB is progressive, with some Top 40. They also play 30 to 40 albums and 50 to 60 gold. Thanks for sending info about the program and offering it to our stations, Bob.

At KCLC, The Lindenwood Colleges, St. Charles, Mo., Chuck Lackner is stepping down as Music Director due to graduation, and sends along his best to those he has worked with for the past couple of years. New Music Director is Jerry Vaillancourt.

Michael Thurston, General Manager of WVM, Lyndon State College in Lyndonville, Vermont writes to inform us that the station was listed in the JCR Annual as WSAC-FM. Also notes that he took over control of the station six months ago from Kappa Delta Phi, who, he says, had badly mangled the station operation. Says that they had a total of six jocks that showed up regularly, and were receiving hardly anything in the way of promo materials or record service. They now have a full-time staff of 20, with 10 part-timers and are receiving service from most of the majors, with MCA being a hold-out. Well, Mike, just keep writing to the hold-outs until they get the message, or, the other alternative is to refuse to program any of the offending company's product. If they feel they can do without your station, isn't it reasonable to assume that you can do without exposing their product to them?

RECORD REVIEWS



ROGER POWELL, ATLANTIC SD 7251, (Cosmic Furnace) With the exception of piano and clavichord, this far-out release is entirely the product of Powell's genius with the SRP synthesizer. The Virginia native turns out sounds which are all original, haunting, eidetic, exotic, and a definite trip. Long cuts - good for progressive action.



AMON DUUL II, UNITED ARTISTS LAO 09F, (Wolf City) This space-rocker, while better than A.D. II's last for U.A., will not fit in an AM control room. As far as FM play is concerned, it is a **mother!!** Slightly macabre, but overwhelmingly well produced. Progs will get off on "Sleepwalker's Timeless Bridge."

While on the subject, why do you think that RCA, Capitol, and Columbia product is not featured in JCR reviews? I've tried with these people. The hell with them. I am just as satisfied with the good product from UA, WEA, A&M, and the small labels who service me. These people know the value of college media, and get the attention they deserve.

KCWS at Central Washington State College in Ellensburg is now on the cable according to Manager Tim Greer.



DEREK AND THE DOMINOS, RSO SO-2-8800, (In Concert) The sound of one of Rock music's greatest recent acts, tracked at a past performance at B.G.'s East. Though the shortest cut is in the six minute category, which limits Top 40 exposure, this double LP is a must for campus programming. Try "Why Does Love Got To Be So Sad."



SANDY DENNY, A&M SP-4371, (Sandy) Previous work as lead singer with Fairport Convention has given this artist the background needed for a solo album, and it is apparent with the first listen. Naturally, a very English sound, stressing acoustic and string production. Will win much campus airplay. "Listen, Listen" is the top track.

In simulcasting the AM carrier current and the cable, their potential audience is over 18,000. Carrier current alone, it's 3,500.

The welcome mat goes out this month to WTSU, Tennessee State University in Nashville, and WKNC, North Carolina State University in Raleigh, who have moved into new studios this past fall in suite 3122 of their University Student Center. Station is NCSU student owned and operated.

REK-O-KUT

S-320 TONE ARM

THE STANDARD OF COMPARISON

PRICE
\$54.95

REK-O-KUT COMPANY, INC.
1568 NORTH SIERRA VISTA, FRESNO,
CALIF. 93703 • Phone: (209) 251-4213

A Subsidiary of CCA

CCA ELECTRONICS CORP.
716 JERSEY AVE., GLOUCESTER CITY,
N. J. 08030 • Phone: (609) 456-1716

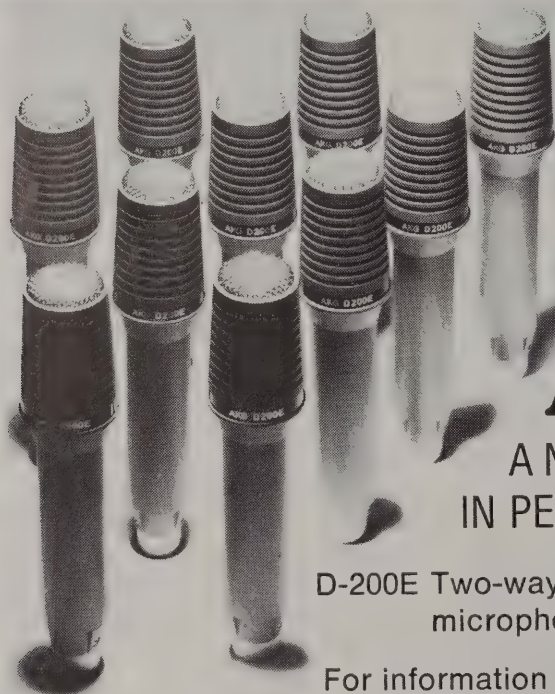


BERTHA BELL BROWNE, MAIN-STREAM MRL 383, (Bertha Belle Browne) Ms. Browne is an artist-writer-musician of great talent, possessing a vibrant, emotion-charged voice that is perfectly matched to her style of writing. Lots of potential for campus action in this release. "Gonna Take My Stand" and "I'm Just An Orphan" are both super rockers that could show single action if given play. "Lilly Lady" is a driver with catchy lyrics. This is a sleeper set!



FLUFF, ROULETTE SR-3011, (Fluff)

Every once in a while a group sneaks into the recording studio, and lays down a set of tracks that, years later, is re-packaged as "The Greatest Hits Of..." or "The Embryonic..." etc., and it is only at that point that the public realizes how great they were from their very beginning. **Fluff** is such a group. Fluff **will** be heard from, or nobody has bothered to audition these tracks. While Roulette has gone with "The Only Reason You Never Did It Before" as the single release, the **real** single on this premier LP is "You Made Me Lose Control." For ballad action, "Go To Sleep, Elaine" is a sure thing.

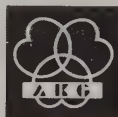


AKG

A NEW STANDARD IN PERFORMANCE

D-200E Two-way cardioid dynamic microphone.

For information on the entire
AKG product line call or write



MICROPHONES • HEADPHONES

DISTRIBUTED BY
NORTH AMERICAN PHILIPS CORPORATION
100 EAST 42nd STREET, NEW YORK, NEW YORK 10017

AKG CANADA • DIVISION OF DOUBLE DIAMOND ELECTRONICS • SCARBOROUGH, ONTARIO



ROLLING STONES, LONDON

2PS-626/7, (More Hot Rocks) Many years have expired since the Stones first set foot inside a studio, but they have remained one of the most popular, if not **the** most popular acts in the world. Already selling fast, and gathering many scratches from extensive airplay, this dual set on London brings some never released tracks together with a collection of some of the big hits of rock & roll. Contains such good gold programming material as: "The Last Time", "Have You Seen Your Mother, Baby," and more.

CCA QRK "FUTURA" PREWIRED AUDIO SYSTEMS



"Sandy", one of the secretaries in our Sales Department spends her "break" "working the board" in our demonstration room. This entire system can be installed in minutes!! It's completely prewired. Available in both mono or stereo. Supplied with all parts pictured above save for the microphone and — of course, "Sandy".

MONO PREWIRED SYSTEM	\$2,095.00
STEREO PREWIRED SYSTEM	\$3,145.00

AVAILABLE FROM:

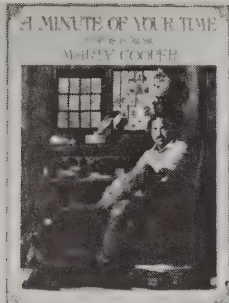
CCA ELECTRONICS CORP.
716 Jersey Avenue
Gloucester, N. J. 08030
Phone: (609) 456-1716

CALDWELL A/V EQUIP. CO.
1080 Bellamy Road, North
Scarborough, Ontario, Canada
Phone: (416) 291-5595

A Subsidiary of CCA
CCA ELECTRONICS CORP.

QRK ELECTRONIC PRODUCTS
1568 N. Sierra Vista
Fresno, Calif. 93703
Phone: (209) 251-3008

A Subsidiary of CCA
CCA ELECTRONICS CORP.



Marty Cooper lives in Malibu, California, with his wife, Vicki; his son, Stephen; his daughter, Teresa; a dog and a bird. He writes songs.

—Cooper's Biography

The Music Industry Department expands in this issue of JCR. During the past year, the editors have been investigating the need for a solid programming section. Being the primary publication for college radio, the staff feels compelled to strengthen, broaden, and expand the coverage of the Music Industry. More reviews have been added monthly, more regional activity has been reported, and dialogue with the people in the business now makes its debut. Other plans call for more discourse on both sides of the fence. (see Publisher Report, this issue). All contributions and expressions are welcomed by the editors.

Marty Cooper is a new talent whom many feel is on the verge of "becoming great." One of the saddest things about the music business is the amount of excellent talent which never surfaces. This could be true with Marty Cooper, but hopefully not.

The interview that follows was conducted by the Journal's Music Editor, Rick Spence.

JCR: Marty, I just listened to your new album, "A Minute Of Your Time," and I'm impressed with your ability as a songwriter, as well as an artist. You have a good mix of different sounds on the album. Which role do you enjoy more, that of an artist, or that of a songwriter?

Marty: I never went into this business because I thought I was a great singer. I made it because I'm a songwriter. I've worked in and around the music business for some years and was never up front with my own songs, except that at one small stretch I was a producer and publisher. I was on the business side of things, and it dawned on me that I was unhappy doing this. At the same time I realized that whatever bread I'd been

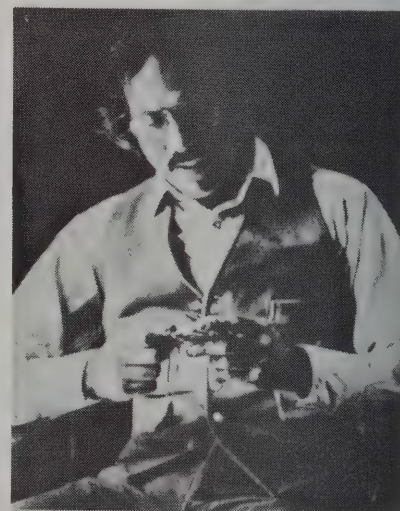
able to make in this business had been 90% for my songwriting. It occurred to me that for some reason I never got it together and put it on the line, and went out there with my own thing. I felt that I was writing better songs now, or at least I felt that I was reaching a point with my writing that I was satisfied with some of it, from an honest viewpoint, and not just from a commercial point of view. I was satisfied with what I was getting accomplished, but yet I couldn't get records on it. The business is so tied up...so locked up, that it's very difficult to go out and get a record. When you do get a record, what's to say that it's going to be a good record? When it isn't a good record, people look at the song and they say, "Oh, the song just didn't have it." Well, I just got tired of it. I got frustrated with that kind of thing. I would make money off of records that I didn't think were good records. Someone would make a record that I thought was a great record, and I'd never see any money off of it, so I just decided to go with my own thing as honestly as I could. That's why the album, as you said, has so many different kinds of things in it. We didn't approach it from the standpoint of "What is Marty Cooper?" "What is he trying to sound like?" or "What's his style?" We just said here's a song...we like this song...we think we can make a good record of this song...let's make the best record of it that Marty can make, and that's what I did. I just stayed with each tune until I get a rendition of it that was complete.

JCR: You know that about one out of every 25 records released today ever gets the attention of program directors or music directors, and that's not too much of a chance to get a hit. Considering this, how did you go about choosing which tunes to record on the album?

Marty: What we did was try to pick songs that are basically good songs and that would be representative of me. I do have a lot of other songs.

JCR: I kind of like the song "The First Band I Ever Played With." I used to play in a band myself, and I know that as a performer, you do a lot of kicking around, and you play with a lot of dudes, but you always seem to remember the first guys you played with. Do you have any comments on the song?

Marty: To me, songs work on many different levels. You're taking the song literally, the way I was projecting it. But to me, it doesn't necessarily have to be a band. It could really be just a friend. I think the reason that a lot of people dig on the song, and like it so much is that it makes them feel something for their friends, whether they are in a band or not. Maybe they just listened to music with someone. Maybe they just hung out with someone. The point of the song is that you never forget your old friends, if you've been involved with them as you'd be involved with a band.



JCR: Have these songs been written over a period of years, or are they all new?

Marty: Some are new, like "Mama Was A Cowgirl". "The First Band I Played With" is a new song also, but songs like "The View From Ward Three" and "Say Goodbye To Anne" are old songs. They have been recorded by other artists.

JCR: What artists have recorded your songs?

Marty: I've had records by everybody from Stevie Wonder to Ed Ames. Originally, I was functioning as a record producer and a music publisher, but I've always managed to get a song on the charts as a writer, like every year, or every other year. I had the Irish Rover's last record, which was a hit, "Biplane", and it's still doing pretty good around the world. I had a record by the Bells, the follow-up to their million seller, "Stay Awhile".

JCR: That was "I Love You Lady Dawn". I remember that one because I played it a lot on the air.

Marty: Right. You know, one of the things that led me to do this album was that I was not getting these records through any direct business dealing. I was just falling into these things because they caught somebody's ear. I realized that for me to work as a businessman when these things were happening to me almost off the wall, that I ought to get in there and really do it.

JCR: At this point, you thought that you had enough background?

Marty: Sure, I felt it was time for me to do something myself. I had had a record by Stevie Wonder years ago, right after "Fingertips" called "Hey, Harmonica Man." I used to write with Jack Nitchze, the great arranger who's been with the Stones. He's an incredible guy. He and I had some instrumental hits when he was recording for Reprise. One of the best records I've had recently was ever a hit. It was just the end of last year, done by a group called Plainsong, which is Ian Matthews of Matthew's Southern Comfort... they cut a record called "Yo-Yo Man" which is a super record out of a super album, and something happened with it.

JCR: That's the way it seems to work. Whatever catches the audience, or more important, the program or music directors, is the sound that usually becomes a hit, and it might just be because that's the way people are thinking at the time, or the old bandwagon effect...

Marty: There are a lot of factors... so many that it gets out of your hands after awhile...

JCR: And you sort of feel that as a writer, you aren't being recognized?

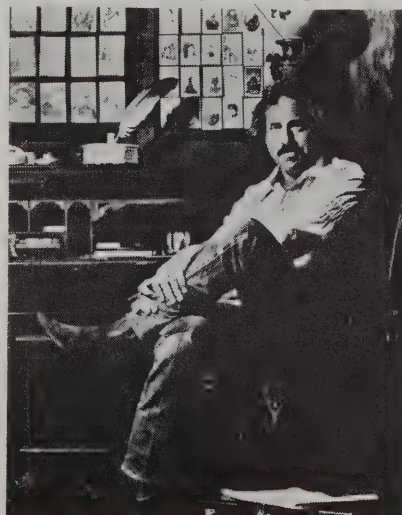
Marty: No. Nobody knows who I am. Right now I'm old enough, and I've been down the road enough, that it's nice and I love it when I call up somebody and they know who I am, or they say "Oh, Marty Cooper. You're the one who has the record." I get a bigger satisfaction out of them saying "you wrote that song." I think that's the key to it for me... the fact that I'm a writer, and I'm going to keep on creating... I hope I've created a value for myself... a spot for myself, where I can get some acceptance.

JCR: Is this the first time you ever actually did vocals on one of your songs or recordings?

Marty: I used to have a group in the mid-60's called the "Shackelfords." That was myself and another guy, and we never used our names except as producers, but we did all the singing along with two other people. I recorded my own material then, and we had some chart records. Also, as a producer, I recorded my own material, but never as an artist. You know... zap!... here's Marty Cooper. He wrote the song and he made the record. I never did that before. Now I'm sitting out there with all the rest of them!

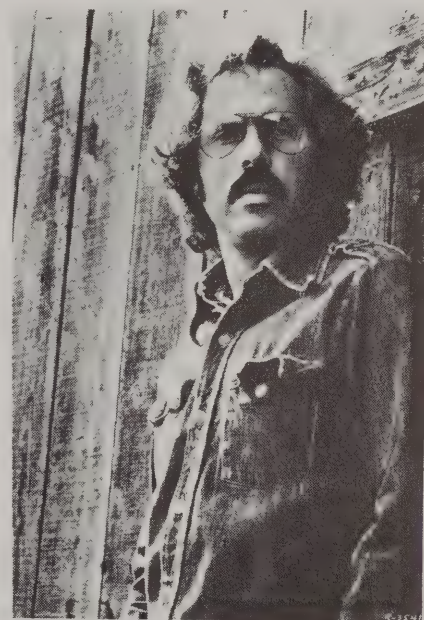
JCR: What do you think about the trends in music as far as your type of material, the easy ballads, are concerned, as opposed to the harder variety of tunes?

Marty: I don't know, and I don't think that, for an artist like me, it makes any difference because if I write a song, and somebody decides that they want to do it, they're going to do it in whatever style they think they can do it in, or in whatever style they're trying to chase.



But I write songs. I used to sit down with people and say "Hey... let's write a song like X, because that's the type of song that's happening now," and we would go through that scene. But I don't do that anymore. I just write them. For an artist like me, I don't know if the trends are really that important. When I had my group in the 60's, we did things on our albums that people are just getting around to... just getting into. We used to have a heavy bottom on our records. That was during the Hootenanny era, but we didn't make Hootenanny records, we had a heavy rock & roll bottom and we did Johnny Cash material, and spirituals. Later on, stuff that was to become Creedance Clearwater type material. Their material is similar to what we did.

JCR: You mean like the R&B backed stuff?



Marty: Yeah, we did really country oriented stuff too, like country blues, and we weren't thinking about the trends, either.

JCR: Where were you working at the time?

Marty: I wasn't working... I've never worked... I'm serious. In the sense of having a nine-to-five job, I've always approached things from the standpoint of doing my own thing. When I went into this business... it was really weird... I didn't know anything about this business. I ran into a guy named Bobby Day, a very famous rock & roll singer who did "Rockin' Robin," and wrote songs like "Little Bitty Pretty One."

JCR: That was back around 1962 or so, wasn't it.

Marty: Around then. Anyway, I met him in the early 60's, and I said "Hey Bobby, how do you get into this business?" He was just one of the sweetest guys in the business. He told me that he would get me a band, and some singers, and we took 250 bucks, and he got the singers and the band; we ran into the studio and zap!...we had a record. Then I took the record and I sold it to someone, and made a profit on it. All of a sudden, I was in business, and although I had job offers, I somehow resisted them and somehow always stayed independent, and I'm still independent. I still don't work for anybody.

JCR: That's an interesting thing, the way a person gets going in this business. Can you follow up on it a bit?

Marty: Well, back when I started in the early 60's, it didn't cost so much to do something. Studios weren't that expensive. You could get players that would play for practically nothing, and they'd be happy just to get to play. They would be even happier if anything happened with the record and you gave them some money, and they knew that if anything did happen with the record, that you would give them some money. It was that kind of scene. There are a lot of people that I've known for years. Now, if you ask them what's happening, they say that they're just trying to get it together. It's harder to get it together now. There are a lot more distractions now.

JCR: Lately, a lot of artists have expressed the feeling that the big money interests, the record companies, have made them feel phoney about their work, that they're products of a studio trip. How do you feel about this?

Marty: I can't say that I'm going to be a phoney or not. That's for other people to judge. I have been through that trip already where I was hung up on the studio, hung up on recording and playing with myself in the studio. You know what I mean? It becomes a very narcissistic thing. You go into a studio and you have hundreds of thousands of dollars worth of equipment and an engineer at your fingertips, and everybody's catering to you. There's a great feeling of power. You have twenty or thirty musicians come in to do an overdub, and they're all listening to you,

and paying attention to you. Let me tell you, it's a trip! But I've done the trip. This time it was simply a matter of getting a good studio, getting a good engineer, and not playing around.

JCR: How long did it take to get your material together?

Marty: The material didn't take long to get together. What took us a long time was making the record. If you look on the record, you'll notice the guys that played on it with me are really great players and guys I've known for a long time. If we couldn't get everybody we wanted for a session, then we just didn't do the session. Working that way, it takes a long time.

JCR: Speaking of sessions, how long have you been with MGM's Barnaby label?

Marty: Well, I had been with Columbia, and figured they'd release me on their Epic label. I just recently came with MGM, which was kind of a shock because, after meeting people in other circles, now I've got a whole new relationship with all new people. But I think that the people at MGM are doing the best job for me that they can possibly do. They're good people and they're trying very hard. As tough as it is to get someone behind you, MGM is behind me all the way, and I'm happy as I can be about it.

JCR: Do you ever feel like some artists do...lost in a milieu of releases in a company's stable?

Marty: I feel that there's nobody like me at MGM. There is really nobody doing what I'm doing. Take Richie Havens and you've got it as far as MGM has, and that's the end of it, as far as what I'm doing. I feel like I'm sticking out like a sore thumb.

JCR: Isn't that a desirable position for an artist?

Marty: Oh sure, that's a good feeling.

JCR: On the scene today, there is somewhere around three billion dollars being spent by the record buying public throughout the world. Sometimes it seems that custom labels are being cranked out by a Xerox machine. The trades are always featuring a full page ad on a new label.

Marty: I've done that kind of thing, too. I think that the key to the whole thing is that if you are going to put something on a label, you better have something really sensational to go with.

JCR: I think you'll do real well as an artist, Marty. I listen to a lot of records every month, and I like "A Minute Of Your Time."

Marty: Hey, I'm really happy that your reaction is that straight ahead. That's really great. You know, when you go it on your own, you're standing out there all by yourself. It's the first time I've done it, and fortunately I'm getting a lot of good reaction. I could see it being the other way around, but still, it's what I want to do, and I'm happy doing it. I didn't go out on my own for ten years. It's like a whole new career for me.

JCR: How old are you, Marty?

Marty: I'm 35.

JCR: I consider myself a little old, but yet I'm a few years behind you.

Marty: Well, I don't consider myself old, I consider myself experienced.

JCR: You mean chronologically, as compared to artistically?

Marty: Yes. I think that artistically I'm just blooming. I don't come across as old, and neither does Kristofferson, and Kris is right up there.

JCR: You meet a lot of good studio musicians nowadays that are pretty young, though. Like 29, 28, 26...right?

Marty: Yes. Or like 35 or 40. It doesn't make any difference, it's a guy isn't played out. There's a prejudice about this youth thing. I don't really know how it's going to end up, but it has nothing to do with talent. Like if a person can still make love, then they're probably still worth making love to. If a musician is 40 years old, and he can really play, and he still has verve and excitement, and he can still create that's the guy I want in the studio. I don't give a damn if he's 21 or 40. I want somebody who's alive and who's vital...somebody that's living. I know a lot of guys that are doped out, screwed up in dead bodies at the age of 27 or 28 and I don't want anything to do with them creatively, because they've had it. I'm coming to life as a creator, and I don't give a damn if I'm fifty! That's just the way I am.



AL GREEN, HI SHL 32055, (Green Is Blues) This early set of tracks has been repackaged by Hi/London to capitalize on the recent success of its star performers. Top soul-style arrangements of some of the recent hits of various artists include: "My Girl", "The Letter", "I Stand Accused", and "Get Back". Willie Mitchell produced Memphis Sound throughout. Should get many spins on Top 40 and Soul blocks.



BIFF ROSE, UNITED ARTISTS LOA 09F, (Uncle Jesus, Aunty Christ) Largely recorded at the Ice House in Pasadena, super rapper Rose fills his tracks with a lot of tongue in cheek. Lots of original, funny listening for campus audiences. "Garbage" rides the wave of Rose's sarcastic bend. Rose: "Power to the redneck; power to the hip; power to anyone who's on a power trip." Right on!

BOOK REVIEW

TELEVISION NEWS, by Irving E. Fang. Hastings House, New York; 478 pages; \$12.95 hard cover, \$7.50 soft.
Fang's revised and expanded book is a must for every newsroom and home library. The 20 chapters cover reporting, writing, film, filming techniques, sound, editing, editorials, elections, law, television news and a chapter on radio news. Other important chapters describe the assembling of a newscast plus an excellent discussion on the profession, opportunities, and salaries. Appendices included are highly valuable.



Telex headphones and headsets give you that comfortable feeling of assurance when you monitor broadcasts or communications. Signals come through loud and clear — intelligibly and reliably. Telex professional monaural or stereo headphones incorporate audiometric-type transducers that are impervious to temperature or humidity changes and provide you with absolute performance consistency day in, day out. These sensitive dynamic transducers produce high output levels with minimum consumption of transmission power. Available in single or dual muff configuration and with noise cancelling dynamic or carbon boom microphones. And you'll never miss a cue or program buss with a Telex Anouncers Earset®. Inconspicuous for 'on camera' work, it has practically become standard in the industry. Or you can select a Teleset®, Twinset® or Earset® for lightweight, comfortable and inexpensive private monitoring. And for special applications in business or home, industry or institution, Telex makes a listening device to fit your requirements. Available at better sound dealers or write for free information. You'll hear more from Telex.



PRODUCTS OF SOUND RESEARCH
TELEX®
COMMUNICATIONS DIVISION
9600 ALDRICH AVENUE SOUTH
MINNEAPOLIS, MINNESOTA 55420

CANADA: DOUBLE DIAMOND ELECTRONICS, LTD., 34 Progress Ave., Scarborough 4, Ontario
EXPORT: ROYAL SOUND COMPANY, INC., 409 North Main Street, Freeport, N.Y. 11520 U.S.A.



DOUG SAHM AND BAND, ATLANTIC SD 7254, (Doug Sahm And Band) A lot of manure-kicking material, granted, but some of the best country oriented stuff that has been done in the contemporary vein of late. Bob Dylan has his hand in this one, as does Dave Bromberg. Blues, for good measure: "Your Friends". "It's Gonna Be Easy" has more than a good chance for single action, as has "San Antone".



BEE GEES, RSO SO-870, (Life In A Tin Can) The Bee Gee's latest for the new label proves the ability of the group to consistently produce good, solid material which is able to make the crossover from MOR to Top 40, and back again. The Gibbs excel on: "I Don't Wanna Be The One," but all other cuts are yours for the choosing. Top production throughout.

\$2,800

... for LPB's **dj8** mini-studio systems, delivered

complete and ready for on-air, recording

studio or remote operation. Included are:

- Console.
- 2 Professional 3-speed 12-inch Turntables.
- 2 12-inch Tone Arms.
- 2 Stanton Cartridges, with Styli.
- Turntable Equalizer/Preamplifier . . . 2 for stereo.

Nine systems to choose from . . . each with sturdy, handsome, white Formica® top furniture over blue textured finish steel legs and supports.

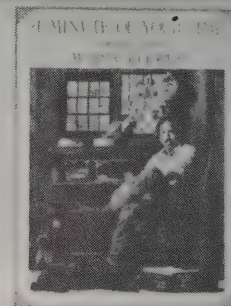
Other dj8 systems start as low as \$1225. The compact dj5 systems from \$1125.

LPB offers a complete line of broadcast audio equipment. Call or write us for all your audio needs, from mike stands to headphones.

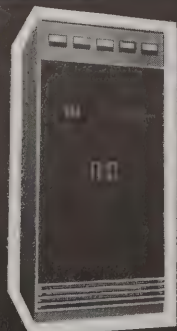
LPB

LPB Inc.

520 Lincoln Highway, Frazer, Pa. 19355 (215) 644-1123
In Canada: P.O. Box 669, Orleans, Ontario (613) 824-3232



MARTY COOPER, BARNABY RUDGE BF 15004, (A Minute Of Your Time) An intricate blend of all original material from the pen of this talented writer/turned performer. Pop, folk, and country styles are done with very simple colorful rendition. "The First Band Ever Played With" and "Tell The Singer I'm Sorry" are equally fine cuts.



3KW FM

The industry's most popular transmitter for Class A Channels

FM BROADCAST TRANSMITTERS

10 WATTS TO 40KW

No matter what your FM Transmitter requirement is, CCA can provide you with a model which utilizes a zero bias triode and can refer you to hundreds of satisfied users!!

CCA ELECTRONICS CORPORATION
GLOUCESTER CITY, NEW JERSEY 08030 • (609) 456-1716



ZERO BIAS TRIODE

The answer for trouble-free FM operation.

100% SOLID STATE AM CARRIER CURRENT BROADCAST TRANSMITTERS!!



CCA proudly offers a complete line of solid state broadcast transmitters from 4 watts to 50 watts at realistic prices (\$295 to \$995). These transmitters will provide you with high fidelity broadcast performance and reliability under the most severe environmental conditions. They incorporate the latest engineering advances in AM and RF solid state techniques.

In addition, CCA offers audio consoles, prewired systems, turntables, cartridge equipment and other origination equipment for your campus and dormitory radio station.

CCA

ELECTRONICS CORPORATION

716 JERSEY AV. • GLOUCESTER CITY, N. J. 08030 • PHONE: (609) 456-1716

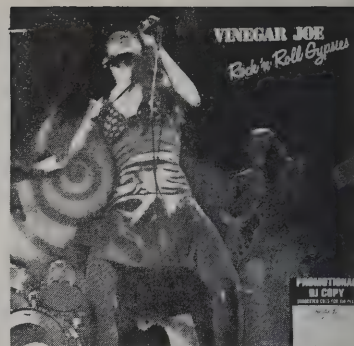
Canadian Sales:

CALDWELL A/V EQUIPMENT COMPANY, LTD.

1080 BELLAMY RD., NORTH • SCARBOROUGH, ONT., CANADA • PHONE: (416) 291-5595



JOHN MAYALL, LONDON BP 618/9, (Down The Line) One of the almost legendary figures on the English blues-rock scene, Mayall's latest release is a combination of both new (to the U.S.A.) and used recordings. Side two was cut at the Klooks Kleeks in 1964. Side two is a collection of familiar works such as "Stormy Monday Blues" and "Hideaway." Great discs for blues blocks.

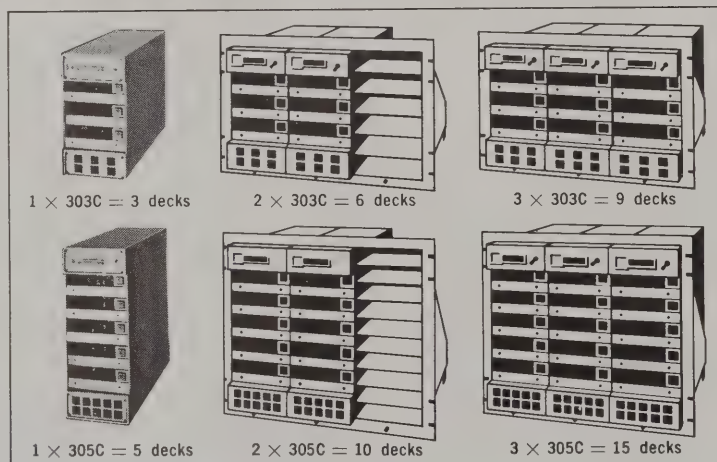


VINEGAR JOE, ATCO SD 7016, (Rock n' Roll Gypsies) Latest set by Vinegar Joe not only establishes the group as tight boogie band, but shows much potential as a single act in their lead singer, Elkie Brooks. Ms. Brooks is the catalyst in the exciting, vibrant sound of the group, and is backed excellently by the other members on all tracks. Right down the campus alley.



Spotmaster

Multi-Cartridge Decks Grow with Your Needs!



Mix and match these new SPOTMASTER multi-cart decks. They're designed to meet your needs today, and grow with them tomorrow.

Look at our 303C and 305C Mini-Decks. Space-saving combinations of 3, 5, 6, 9, 10 and 15 decks accept type A carts. Slightly wider is our Mini-603C (not shown), accepting both type A and B carts, three decks to a unit, six decks to a compact rack.

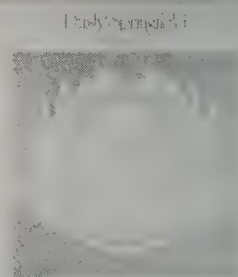
All these mini-giants feature plug-in, modular, solid state construction with separate audio amplifiers, selectable output level (-10, 0, +8), logic switching, and many more features. They're ideal for manual operation or programmed automation systems.

Save still more money with our time-tested Five-Spot and Ten-Spot multi-cart players. You can even get plug-in record modules. Write or call for complete information:

BROADCAST ELECTRONICS, INC.

— A Filmways Company —

8810 Brookville Road, Silver Spring, Maryland 20910 • (301) 588-4983



DUSTY SPRINGFIELD, DUNHILL DSX 50128, (Cameo) First album by Ms. Springfield on Dunhill reveals more of the unique voice that fronted many hits during the 60's. Still emotional intense, and mellow, all at the right time, Dusty again bids for well-deserved airplay. Many tunes are Lambert/Potter penned; Van Morrison's "Tupelo Honey" is included. Worth a listen is "Of All The Things."

OTHER NEW RELEASES

YUSEF LATEEF, ATLANTIC, (Husl 'N' Thunder)

BARRY MILES, MAINSTREAM, (Scat bird)


B. B. KING, ABC, (The Best Of)

ELLA FITZGERALD, ATLANTIC (Ella Loves Cole)



Further proof... sound has never been in better shape!

RE55 OMNIDIRECTIONAL DYNAMIC MICROPHONE

 There are plenty of good, functional reasons behind the new look of Electro-Voice professional microphones. Reasons dramatically proved by the rapid success of the Model 635A and the RE15. Now we've added the RE55 to this handsome group.

The RE55, like its predecessor the 655C, is an extremely wide-range omnidirectional dynamic. And in most electrical particulars it is not greatly different. RE55 frequency response is a bit wider, and perhaps a trifle flatter. An impressive achievement when you consider that the 655C has been extensively used as a secondary frequency response standard. Output level is 2 db hotter, and the exclusive E-V Acoustalloy® diaphragm of the RE55 can provide undistorted output in sound fields so intense as to cause ear damage.

The biggest changes in the RE55 are mechanical. For the microphone is even more rugged than the 655...long known as one of the toughest in the business. There's a solid steel case and new, improved internal shock mounting for the RE55. Plus a fawn beige Micomatte finish that looks great on TV long after most microphones have been scarred and scratched almost beyond recognition.

For convenience we've made the barrel of the RE55 just 3/4" in diameter. It fits modern 3/4" accessories. It also fits the hand (and its length makes the RE55 perfect for hand-held interviews). We also provide XLR-3 Cannon-type connectors to help you standardize your audio wiring. Detail refinements that make the RE55 more dependable, easier to use.

Finally, the RE55 has the exclusive Electro-Voice 2-year *unconditional* guarantee. No matter what happens, if an RE55 fails to perform during the first two years — for any reason — we'll repair it at no charge.

Try the Electro-Voice RE55 today. The more you listen, the better it looks!

ELECTRO-VOICE, INC., Dept. 331CR, 641 Cecil St., Buchanan, Michigan, 49107

high fidelity systems and speakers • tuners, amplifiers, receivers • public address loudspeakers
• microphones • phono cartridges and styli • aerospace and defense electronics

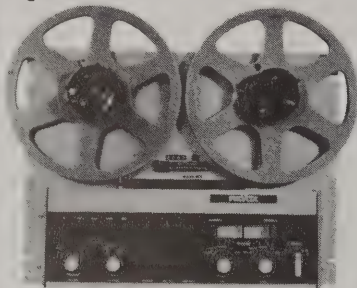
Electro-Voice®

a GULTON subsidiary

Spotmaster

Broadcasters' Choice:

A77 Mk. III-B Spotmaster/Revox



\$799

- Lifetime guarantee
- Superb specs & performance
- Advanced features
- Accepts 10½" reels & NAB hubs

Check that price again . . . for a broadcast quality stereo tape recorder with all the performance and features of machines costing 50% more. Spotmaster and Revox have joined forces to create the Model A77 Mark III-B (the "B" stands for "broadcast"), a ruggedized version of the recorder that is winning laurels all over the world.

Guaranteed for life. Every basic part of the A77 Mark III-B is protected by a lifetime guarantee except the heads, capstan and pressure roller, which are guaranteed for a full year. This should tell you something about the reliability engineered into the Mark III-B.

18 new features. The original A77 model, so widely praised since its introduction, has been improved in 18 ways. For example, a new oscillator circuit for greater efficiency, lower distortion. A modified and strengthened braking system. A new hardening process to reduce capstan wear. Improved tape handling and spooling.

But we didn't change the already great things: servo control capstan, outstanding speed stability, 10½" reel operation, modular and plug-in electronics, pinpoint editing ease, separate bias adjustment for each channel and speed, remote control of all functions, undetectable wow and flutter, 30 Hz to 20 KHz response, etc.

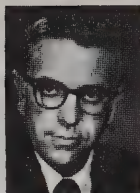
Designed for rack-mounting, the A77 Mark III-B provides 2- or 4-track stereo operation at 7½ or 3¾ ips. Other speeds, full-track heads, accessories optional. Call or write:

BROADCAST ELECTRONICS, INC.

A Filmways Company

8810 Brookville Rd., Silver Spring, Md. 20910
(301) 588-4983

Frischknecht Named NPR Treasurer



Lee C. Frischknecht has been named vice president for administration and planning as well as treasurer of National Public Radio, announced NPR President Donald R. Quayle.

In the newly created position of vice president, Frischknecht will supervise the budget of this noncommercial radio network, formulate company policies and procedures and direct the network's long-range plans.

Previously director of network affairs at NPR, Frischknecht served as director of university relations and special educational services at Utah State University for two years before joining NPR. Prior to that, he was director of National Educational Television Field Services and from 1953 to 1964 worked up from cameraman to general manager at Michigan State University's WMSB-TV. During his undergraduate career at Utah State, he managed radio station KUSU-FM.

IRTS Honors Reinsch

J. Leonard Reinsch, President of Cox Broadcasting Corporation and Chairman of the Board of Cox Cable Communications, Inc., will be the 1973 recipient of the fourteenth "Gold Medal" awarded by the International Radio and Television Society.

At the same time, Robert W. Sarnoff, Chairman of the Board and Chief Executive Officer of RCA, and a former Gold Medal winner, will receive a special citation voted by the Society's Board of Governors.

Both awards will be made at IRTS' 33rd Anniversary Banquet in New York on Thursday evening, March 15.

The Gold Medal, IRTS' highest award, is given annually by the Society for "achievement in or contribution to Broadcasting." Previous winners include General David Sarnoff (1960), President John F. Kennedy and President Richard M. Nixon (1961), Dr. Frank Stanton (1962), Bob Hope (1963), Leonard H. Goldenson (1964), and Rosel Hyde (1965). Also, Edwin W. Ebel (1966), Robert W. Sarnoff (1967), ABC, CBS and NBC News Departments (1968), Ed Sullivan (1969), "Laugh-In" (1970), Lucille Ball (1971) and Julian Goodman (1972).

ATTENUATORS
AUDIO

ATTENUATORS
R. F.

ATTENUATORS
ROTARY

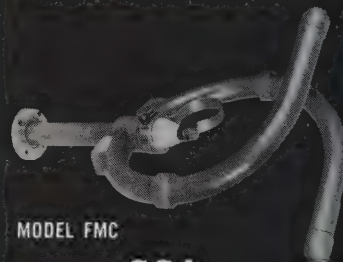
ATTENUATORS
STEP

REQUEST
ATTENUATOR
CATALOG
#102
FROM

SHALLCO

P. O. BOX 1089
HWY. 301 SOUTH
SMITHFIELD, N. C. 27577
919/934-3135

CCA TRUE CIRCULAR FM ANTENNAS



MODEL FMC

CCA offers its 2nd generation design — model FMC — with increased power rating, corona free construction, and identical phase centers for horizontal and vertical components!!

CCA ELECTRONICS CORPORATION
716 JERSEY AVE., GLOUCESTER CITY,
N. J. 08030 • Phone: (609) 456-1716

**Major
Records**
REG. U.S. PAT. OFF.

**THE
NUMBER ONE
NAME IN
SOUND EFFECTS
RECORDS
FOR OVER
40 YEARS**

We offer every basic sound effect
your productions need.

**OVER 500
SOUND EFFECTS
ON 15 LP
ALBUMS
FOR \$75.00
COMPLETE**

"Send for Free Catalogs"

THOMAS J. VALENTINO, INC.
Established 1932
151 West 46 St., N.Y., N.Y. 10036
(212) 246-4675

SOUND EFFECTS

Q R K

**CARTRIDGE
EQUIPMENT**



	PLAYBACK	R/P
MONO	\$495	\$695
STEREO	\$725	\$995

• DIRECT DRIVE

• BUILT IN 150 Hz TONE

• COMPACT—ONLY 5 1/4" WIDE

• UNEXCELLED SPECIFICATIONS

Q R K

EAST

716 JERSEY AVENUE
GLOUCESTER CITY, N. J. 08030
PHONE: (609) 456-1716

WEST

1568 NORTH SIERRA VISTA
FRESNO, CALIF. 93703
PHONE: (209) 251-3008

A subsidiary of

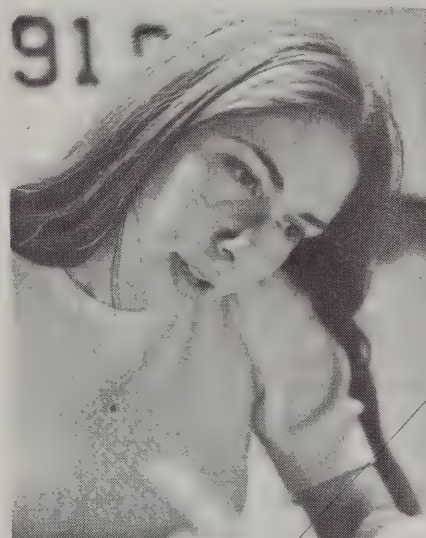
CCA ELECTRONICS CORP.

Coed Is Basketball Statistician

For WAIC-FM At AIC

A sophomore at American International College has really "cracked" the world of intercollegiate athletics!

Women's liberation is a notion that seems to be sweeping the country these days and many jobs once considered



"For Men Only" are now being filled quite capably by women.

Such is the case at AIC where the once male bastion of sportscasting has been invaded by Ms. Laurie G. Robinson. The attractive burnette is serving as basketball statistician for the campus radio station, WAIC-FM, 91.9.

Christopher D. Sullivan, station manager, said staff members were at first very skeptical that a girl would know enough about basketball to keep accurate statistics, Ms. Robinson soon turned such skeptics into firm believers.

Brian F. Hale, the station's sports director, gave the five-foot-eleven co-ed an opportunity to "prove herself" in the recent Basketball Hall of Fame Tournament held in Springfield's new Civic Center. "Laurie's statistics were identical with those from the official statistician throughout AIC's three games," Hale said.

FIDELIPAC CARTRIDGES, NAB approved Factory New. All carts have minimum of 6 minutes worth of tape. Sold in cartons of 50 units only \$1.00 each. Send check with order. Satisfaction guaranteed. Gately Electronics, 57 W. Hillcrest Avenue, Havertown, Pa. 19083.

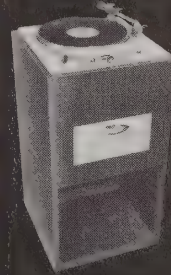
The sports director said a broadcast statistician has two main functions. Not only must "he" keep an accurate record for the half-time and post-game accounts, but also to supply the play-by-play announcer with running totals on individual points, field goals attempted, rebounds and assists for each player.

The Yellow Jackets have a dozen games remaining on their 1972-73 hoop schedule and Laurie Robinson will be the official statistician for the radio station.

The AIC sophomore developed an interest in competitive sports in high school intramural tennis and volleyball.

Sports Director Hale and station manager Sullivan both stated they wouldn't be surprised if Laurie Robinson winds up doing play-by-play of Yellow Jacket athletic events. "And," as Hale said, "she probably could do play-by-play and stats at the same time."

Q R K



**1st in
Turntables
and
Accessories**

- 12" & 16" TURNTABLES
- TONEARMS
- EQUALIZED PREAMPS
- CARTRIDGES
- FURNITURE

Q R K

EAST

716 JERSEY AVENUE
GLOUCESTER CITY, N. J. 08030
PHONE: (609) 456-1716

WEST

1568 NORTH SIERRA VISTA
FRESNO, CALIF. 93703
PHONE: (209) 251-3008

A subsidiary of

CCA ELECTRONICS CORP.

JOURNAL OF COLLEGE RADIO

IN KEEPING WITH OUR POLICY OF INFORMATION TO MEET THE NEEDS OF THE COLLEGE BROADCASTER, THE JOURNAL OF COLLEGE RADIO NOW MAKES THESE EXCELLENT, INFORMATIVE BOOKS AVAILABLE TO YOU THROUGH OUR OFFICE. WE HAVE CAREFULLY SELECTED THOSE BOOKS THAT WILL BE MOST VALUABLE TO YOU AS A BROADCASTING STUDENT.

DESIGNING & MAINTAINING THE CATV & SMALL TV STUDIO

By Kenneth B. Knecht. Here is a simplified, yet detailed guide on the installation and maintenance of production facilities for CATV, CCTV, ITV, and small broadcast TV studios. This all-in-one handbook is written specifically to help those who need expert, indepth guidance on setting up a small to medium size TV studio. The information provided is sufficient to serve the needs of CATV systems and educational or industrial closed-circuit systems, as well as TV broadcast stations. 256 pages, over 100 illustrations.

Order No. 615

Hardbound \$12.95

INTERPRETING FCC BROADCAST RULES & REGULATIONS

Worth its small cost many times over to anyone involved in radio-TV broadcasting. Contains information essential for day-to-day station operators, as well as for reference. The content not only explains what the FCC Rules require, but also provides clear-cut procedures for complying with federal regulations.

Volume 2. Order No. 492 Comb-bound \$6.95

Volume 3. Order No. 603 Leatherette \$6.95

WHEN PIRATES RULED THE WAVES

By Paul Harris. Intrigues, threats, boarding parties, smuggling, shipwreck, danger and adventure on the high seas. These are all the ingredients of a thrilling story of buccaneers in days of old. But they also form part of the unique story of the pirates of the sixties—the pop radio pirates who, for three years, operated from stormlashed radio ships anchored off Britain's shores. This book for the first time tells the full story of all the offshore radio stations.

Order No. 299

Hardbound \$7.95

YOU AS A BROADCAST EMPLOYEE

By Roy Bacus. Three decades of experience and professional observation have made Bacus eminently qualified to prepare a treatise for radio station personnel. Hundreds of young broadcasters and others in related fields received their first encouragement from him. This is not a book on how to announce...or to write...or to sell time. It is an analysis of radio station activities so that curious and aspiring employees may seek to employ more effectively those devices which attract and hold audiences, and make sales for sponsors.

Order No. E1

Hardbound \$7.50

THE BUSINESS OF BROADCASTING

By Edd Routh. Gordon McLendon, known throughout the industry as "The Old Scotchman," and recognized as an outstanding innovator in radio broadcasting, says, "I believe we should deal with this book as the best living instrument on radio broadcasting...I wish I had written it." An up-to-date, comprehensive handbook on broadcast station operation and management—how to operate a station as a profitable business and serve the public interest as well. Such problems as keeping up with and adhering to FCC regs, dealing with labor unions, and handling personnel, are discussed frankly and openly.

Order No. 587

Hardbound \$12.95

PROMOTIONAL & ADVERTISING COPYWRITER'S HANDBOOK

By Thomas F. Ris. Excellent handbook covering guidelines and formulas, copy format, selling points inherent in products, mechanical requirements of the media, and a section discussing who is a copywriter.

Order No. 579

Leatherette \$7.95

DICTIONARY ON ELECTRONICS

By Harley Carter. This huge, quality dictionary will be extremely useful in whatever connection the reader has with electronics. It defines most all of the electronic terms that come up during everyday reading...from alpha particles through zoom lens. A unique feature is the cross-indexing, whereby key words contained in the definitions are printed in small capitals so the user is not left in the dark by any definitions. Extensive appendix material.

Order No. 300

Hardbound \$8.95

Paper \$3.95

AM-FM BROADCAST STATION PLANNING GUIDE

Order No. 500

Leatherette \$12.95

MODERN RADIO BROADCASTING

Order No. 482

Hardbound \$12.95

BROADCAST STATION OPERATING GUIDE

Order No. 467

Hardbound \$12.95

MANAGING TODAY'S RADIO STATION

Order No. 461

Hardbound \$12.95

RADIO PROGRAM IDEABOOK

Order No. 268

Hardbound \$12.95

RADIO PROMOTION HANDBOOK

Order No. 267

Comb-bound \$9.95

RADIO NEWS HANDBOOK--2ND EDITION

Order No. 216

Hardbound \$7.95

RADIO STATION SALES PROMOTIONS

Order No. 214

Softbound \$10.00

HANDBOOK OF RADIO PUBLICITY & PROMOTION

Order No. 213

Hardbound \$29.95

ORDER FORM

BOOK NO.	QUANTITY	PRICE
TOTAL:		

DETACH FORM AND MAIL TO:

JOURNAL OF COLLEGE RADIO

BOX 5141, SOUTHERN STATION
HATTIESBURG, MISSISSIPPI 39401

PLEASE SEND BOOKS TO:

NAME _____

ADDRESS _____

CITY _____

STATE _____

ZIP _____

ENCLOSE CHECK OR MONEY ORDER FOR FULL AMOUNT WITH ORDER.

INTERCOLLEGIATE BROADCASTING SYSTEM

announces a

NEW PROGRAM OF RESEARCH GRANTS

The purpose of these grants is to encourage research into the area of college radio. This area includes carrier-current, ten-watt FM, CAFM, education FM, commercial FM, and AM stations. The guideline stipulates: the research is to concern college broadcast stations primarily operated by students. By no means does this exempt stations in which the faculty play a supervisory role.

The extent of the grants will consist of expenses for printing, mailing, and postage, and other incidentals incurred for the study.

Awarding of the grants will be made after the proposals are evaluated by a committee from the academic community.

Awards may be made in whole or in part depending upon the importance of the problem and the cost of the study.

No deadlines are set, as this will be a continuing program, but funds are limited for each fiscal year.

Applicants should submit two copies of the proposal and one copy of an itemized expense request. These are to be sent to:

Jack Deskin, Chairman
IBS Research Committee
Department of Communication
Box 5141, Southern Station
Hattiesburg, Ms. 39401

CHSR Observes 12th Anniversary

Monday is a special day for a few hundred graduates of the University of

New Brunswick, and many of them will remember the date by recalling fond memories.

January 22nd was the anniversary of the establishment of the University of New Brunswick's campus' radio station, now called CHSR. It was on this date in 1961 that those first few brave souls in Jones House heard the voice of the President, Colin B. Mackay echo through their residence...he had inaugurated the Maritimes' first campus radio outlet.

Twelve years later, the station, which started on donated equipment in a broom closet in the basement of Memorial Hall, has grown to a multi-thousand dollar investment covering much of the third floor of the University's Student Union Building built in 1968.

The past year has been perhaps one of the most important for the still young organization, indeed the wires and speakers in the residences have been replaced by a modern system of limited area transmitters which cover three institutions and more than eight thousand students in Fredericton. CHSR celebrated its birthday this year much in the same way as it has been noted during the last twelve

years—special programs, bits of nostalgia and an anniversary party for past and current staff members. As well, many professional broadcasters thanked the founders of CHSR for giving them their start in the electronic media.

CCA **2**
sells
TRANSMITTERS
EVERY DAY...

Broadcasters are now purchasing CCA AM and FM broadcast transmitters at the rate of two every working day. The broadcast industry appreciates the CCA combination of "performance", "service" and "realistic pricing".



CCA ELECTRONICS CORPORATION
716 JERSEY AVE., GLOUCESTER CITY,
N. J. 08030 • Phone: (609) 456-1716

Spotmaster

Degaussers

• Bulk Tape • Tape Head

BULK TAPE ERASERS assure clean, noiseless tape . . . on cartridges, reels or cassettes. Our new Model 300C is a heavy-duty table-top unit with spindle that even erases 10½"-dia., 1"-wide



300C



200C/220C

video tape reels (and everything smaller), costs just \$44.95. Model 200C is hand-held, pushbutton-operated eraser, \$22.60. Similar Model 220C for 230 VAC/50 Hz use is \$24.60.

HEAD DEMAGNETIZER is indispensable for proper tape head maintenance, maximum frequency response, low tape noise. Pole piece will not damage head. Only \$8.00.

Order direct or write for details.

BROADCAST ELECTRONICS, INC.
— A Filmways Company —
8810 Brookville Rd., Silver Spring, Md. 20910

What happened to national sales? It appears that very few stations are collecting national sales dollars this year. And this is sad since there are national accounts wanting to spend money, but there are no national college radio reps anymore.

For various reasons, college radio reps have had a bad track record during the last several years. Remember CRC? Then there was Suski, Campus Media, Fred Smith, CRAM, and a few others. The IVY Network is still in business, and doing well from all reports, but IVY is a closed organization repping their own stations.

What happened to the national reps? Part of the blame must be placed on the stations themselves. In case after case, stations simply would not return the proof of performance statements on time. And many stations would fail to run the spots as contracted. In other words, too many stations were incompetent to run a business organization. These shoddy business practices eventually ruined national sales for everybody.

The rep firms must also bear part of the blame. Very few firms actually checked into the operation and performance of the stations they represented. They would mail out a form letter and contract to every known station asking for exclusive representation. Then they would send their stations a questionnaire asking them to provide market data and station audience. Practically every station inflated the figures well beyond their potential limitations.

In one well-know instance, Campus Media had each station run a listener survey on its campus. The study was very indepth and quite time consuming. And when the results looked negative, the station would pad the figures before sending the results back to CMI.

Still, a portion of the blame can be placed on the management of the stations. In a survey being conducted by the IBS Research Department, preliminary results show that most managers prefer music to any other aspect of the station. When asked what area the manager most enjoyed (sales, music, news, and engineering) almost 65% said music, 30% preferred news, and 5% stated engineering. None listed sales as their first preference. In the least enjoyable column, sales was least enjoyed by 77% and engineering 23%. None listed music as least preferred. The complete results are not in as of this writing, but hopefully this pattern will change before all the questionnaires are tabbed.

When management overwhelmingly dislikes sales, it stands to reason that sales will not be stressed.

In recent years, there has been a backlash to advertising; yet the most common complaint from stations is the lack of money in the budget.

If a "Duncan Hines" rating was taken of college radio stations, what would be the rating of your station?

IBS Toll-Free

HOTLINE

800-431-9986

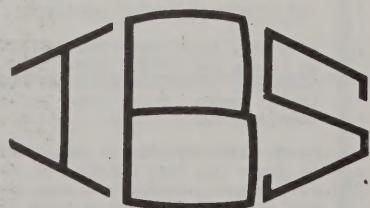
In last November's *Journal* I emphasized the advantages of participating actively in IBS affairs. Too often the System is regarded simply as an office in some remote place staffed by individuals who should be doing a lot of things to benefit the members. This is an oversimplification.

Because the System staff consists of volunteers they are not all in one place and there is a limit to what they can do. IBS does provide a number of basic services. But in addition, it provides a framework within which a station staffer can work and accomplish worthwhile things for his station or for the other stations in the System.

What is needed to enable every station to make better use of affiliation with IBS is better communication between people running the stations and those running IBS. The WATS line which enables anyone (other than someone located in New York State, Hawaii and Alaska) to place a toll-free call to the Vails Gate, NY, office provides a convenient and easy-to-use means of communicating with IBS. Use it! Get to know some of us. Let us get to know you. Saturday is a particularly good day to call as several people are often on hand who have jobs elsewhere during the week.

The WATS line is costly. Make good use of it! Call 800-431-9986. Ask us things. If your questions cannot be answered over the phone, we'll take steps to find the answer and let you know later. And find out more about IBS! A closer relationship will be rewarding to all of us.

What Can



Do For You?

Box 592

Vails Gate, NY 12584 800-431-9986

MASTER HANDBOOK



NATIONAL CONVENTIONS



PROGRAMMING LOGS



LEGAL SERVICE



TAPED PROGRAMS



COLLEGE RADIO PLACEMENT SERVICE



REGIONAL CONVENTIONS



IOTA BETA SIGMA HONORARY FRATERNITY



THE JOURNAL OF COLLEGE RADIO



OFFICIAL COLLEGE RADIO JEWELRY



FREE PRINTED CASSETTE LABELS WITH YOUR NAME

2 Labels per cassette

Just give us your Organization, name, and address, and DAK will print your cassette labels **FREE** in black ink.

5 background colors to choose from — Red, blue, green, lavender, white.



100% American made cassettes available direct from the manufacturer. These quality cassettes employ Silicone lubricated, high density, tensilized polyester tape, double flanged self-lubricating one piece idler rollers, heavy duty graphite lubricated tension liners, mu-metal hum shields, Beryllium copper constant tension pressure pad springs. Especially designed for Educational and Duplicator use. Also available - Special low noise, extra high fidelity cassettes, and Cobalt Energized high frequency cassettes. Note: DAK uses the same mechanical parts in all cassettes, so if you buy the DAK cassettes in this advertisement, or the Cobalt Energized master-ing, super frequency cassette, you buy the identical tested reliable mechanism.

YOU MUST SAVE UP TO 65% WHEN YOU BUY DIRECT FROM THE MANUFACTURER

Stock #	Total playing time	144+	1000+	Private printed labels included
C30	30 MIN.	41¢	35¢	Hinged Polyethylene boxes
C60	60 MIN.	48¢	41¢	.05 extra
C90	90 MIN.	71¢	56¢	Norelco boxes
C120	120 MIN.	91¢	85¢	.07 extra

144 cassettes - minimum order

(Offer limited)

DAK CASSETTES ARE MADE IN THE UNITED STATES - Not Mexico

Other manufacturers can also sell at low prices, but their product manufacturing and quality control operations are located outside the United States. Millions of cassettes are manufactured in Mexico where labor rates are approximately \$20.00 per week. Not only are your fellow Americans put out of work, but how can a \$20.00 per week technician be expected to manufacture an intricate piece of equipment like a cassette.

YOU MUST SAVE UP TO 65%! DAK IS THE ONLY DIRECT SELLING MANUFACTURER OF MAGNETIC TAPE! When you buy from DAK, you buy direct from the manufacturer, not a wholesale representative or a retail store. You cut all of the middlemen profits. Therefore, you save to 65%.

AN UNEQUALLED MONEY BACK GUARANTEE!

DAK gives you the finest money back guarantee in the industry. It reads, in part, that, "the manufacturer's obligation shall be to replace or refund the purchase price of such quantity of the product which the purchaser deems unsatisfactory." The key to this guarantee is that single word "purchaser". Most other guarantees say, "that quantity of the product which is proved to be defective." DAK's guarantee requires only your dissatisfaction.

Call (213) 984-1559

Please rush the following:
Quantity Stock# Price Total

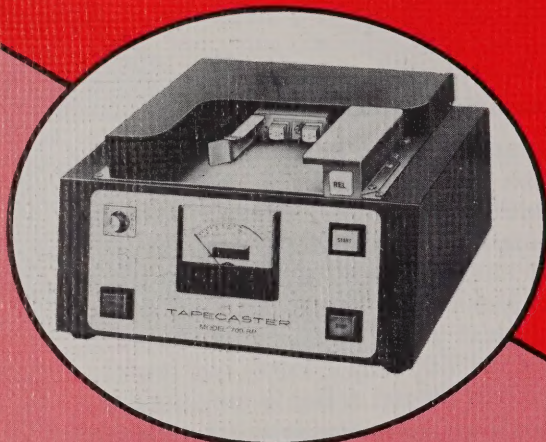
	C30		
	C60		
	C90		
	C120		
	Norelco Box		
	Poly Box		
Grand Total			

Ship ☐ C.O.D. ☐ Pre-paid - Check enclosed \$ ☐ Freight collect
 my order ☐ On open account (Institutions only) Calif. res. add 5% sales tax
 Background color (please circle) Red, Green, Blue, Lavender, White.
 Please print these two lines on my cassette label:
 (1) _____ FOB.
 (2) _____ N. Hollywood, Calif.
 Purchased by: _____
 Name _____ City _____
 Organization _____
 Street Address _____ State _____ Zip _____

DAK INDUSTRIES INC.

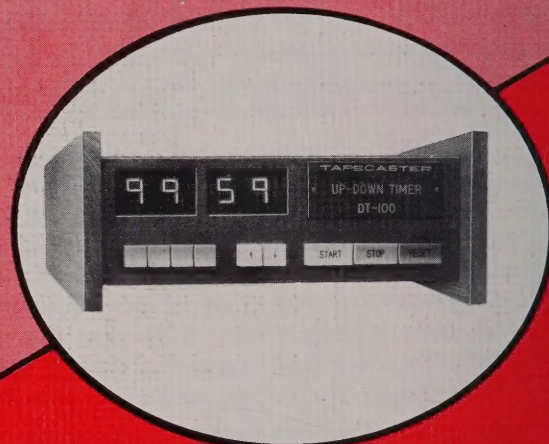
Mail To: Dept. A109 (ALL ORDERS SHIPPED IN 48HRS.)
 10845 Vanowen St. N. Hollywood, Calif. 91605

TAPE CARTRIDGE MACHINES



MODEL X-700RP
NET PRICE \$500.00

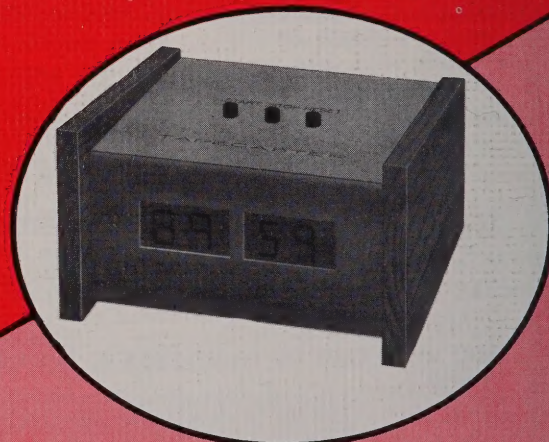
DIGITAL TIMERS



MODEL DT-100
NET PRICE \$300.00

OTHER EQUIPMENT

- *Playback Cartridge Machines
- *Delay Cartridge Machines
- *Stereo Cartridge Machines
- *Low Cost Splice Locator
- *Digital Programmers
- *Master Clock Systems With Digital Slaves
- *Mark IV Professional NAB Cartridge
- *Pre-packaged Cartridge RE-LOADS



MODEL DT-90
NET PRICE \$200.00

TAPECASTER

HOT LINE

TOLL FREE ORDER NUMBER

800 638-0977

PLEASE USE OUR REGULAR NUMBER FOR
SERVICE AND TECHNICAL INFORMATION

TAPECASTER TCM, INC.

Box 662 • 12326 Wilkins Avenue, Rockville Maryland 20851
Area Code 301 881-8888